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1912

VOCAL SCORE
OF
THE
YEOMEN OF THE GUARD;

OR,
THE MERRYMAN AND HIS MAID.

BY
W. S. GILBERT
AND
ARTHUR SULLIVAN.

Vocal Score	Price, net 8s. od.	Pianoforte Score	Price, net 4s. od.
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THE

GEOMETRY OF THE 19th CENTURY

OF THE

19th CENTURY

OF THE

19th CENTURY

OF THE

19th CENTURY

OF THE

THE YEOMEN OF THE GUARD; OR, THE MERRYMAN AND HIS MAID.

Dramatis Personæ.

SIR RICHARD CHOLMONDELEY (*Lieutenant of the Tower*)
COLONEL FAIRFAX (*under sentence of death*)
SERGEANT MERYLL (*of the Yeomen of the Guard*)
LEONARD MERYLL (*his Son*)
JACK POINT (*a Strolling Jester*)
WILFRED SHADBOLT (*Head Tailor and Assistant Tormenter*)
THE HEADSMAN
FIRST YEOMAN
SECOND „
FIRST CITIZEN
SECOND „
ELSIE MAYNARD (*a Strolling Singer*)
PHŒBE MERYLL (*Sergeant Meryll's Daughter*)
DAME CARRUTHERS (*Housekeeper to the Tower*)
KATE (*her Niece*)

Chorus of Yeomen of the Guard, Gentlemen, Citizens, &c.

SCENE Tower Green.

Date.—16th Century.

THE YEOMEN OF THE GUARD

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Vocal Score.

1

OVERTURE.

Allegro brillante e maestoso.

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Clar. *p*

Viol. & Fag.

Ob. *p* Viol.

p

Ob. *p*

Fl.

This musical score is written for piano, violin, and brass. It consists of six systems of staves. The piano part is written in a grand staff (treble and bass clefs). The violin part is written in a single staff. The brass part is written in a single staff. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The time signature is 4/4. The score is marked with 'pp' (pianissimo), 'p' (piano), 'cresc.' (crescendo), 'f' (forte), and 'ff TUTTI.' (fortissimo tutti). The score ends with a double bar line and a small asterisk.

Viol.

Brass.

pp.

p

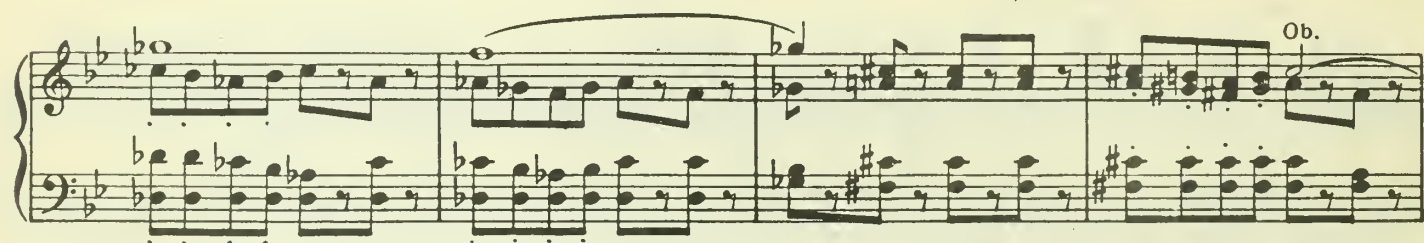
cresc.

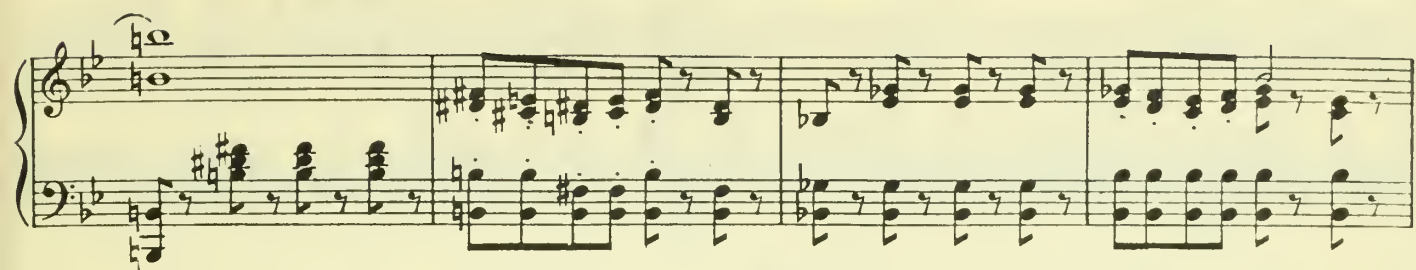
f

ff TUTTI.

sf

*Ad. **





Viol. Ob.

dim.

Clar. *pp* *sempre dim.* *pp* Viol.

pp *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp*

Viola. *pp*

Ob. & Clar. *pp* Trombe. *pp* Fl. & Ob. *f*

Wood wind.

mf

p Strings

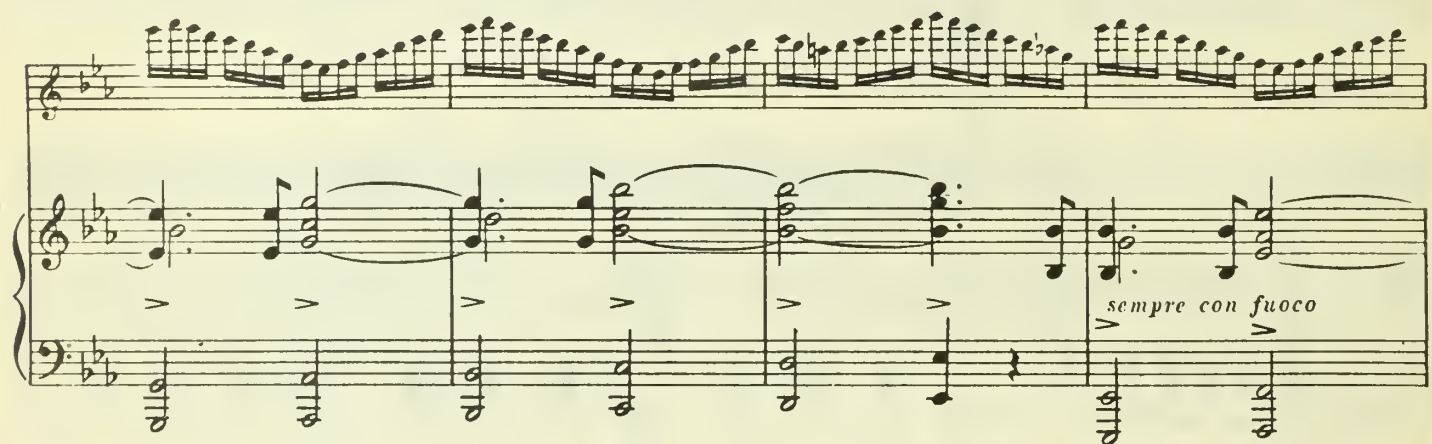
Musical score for the song "L'adieu, mon pays" (No. 100). The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The music begins with a piano introduction marked *p*. The vocal line starts with a half note rest, followed by a melody of eighth notes. The piano accompaniment features a *cresc.* (crescendo) in the right hand and a steady eighth-note pattern in the left hand. The score includes a *Cor.* (Cornet) part marked *p* and a *Viol.* (Violoncello) part marked *p*. The piece concludes with a double bar line and a repeat sign.

A musical score for the song "The Rose Tree". The score is written for three parts: Treble, Alto, and Bass. The key signature is one flat (B-flat), and the time signature is 4/4. The Treble part features a melody with eighth and sixteenth notes, often beamed together. The Alto part consists of chords and single notes, with some measures containing a double sharp (F#) indicating a key change or modulation. The Bass part provides a harmonic foundation with chords and single notes. The lyrics "The Rose Tree" are written below the Bass staff, with asterisks marking specific measures.


The image shows a musical score for the opera 'L'Espresso' by Giuseppe Verdi. The score is in 3/4 time, key of B-flat major, and consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the Tromba (Trumpet) part. The Tromba part begins with a dynamic marking of 'p' (piano) and a crescendo marking 'cresc. molto'.



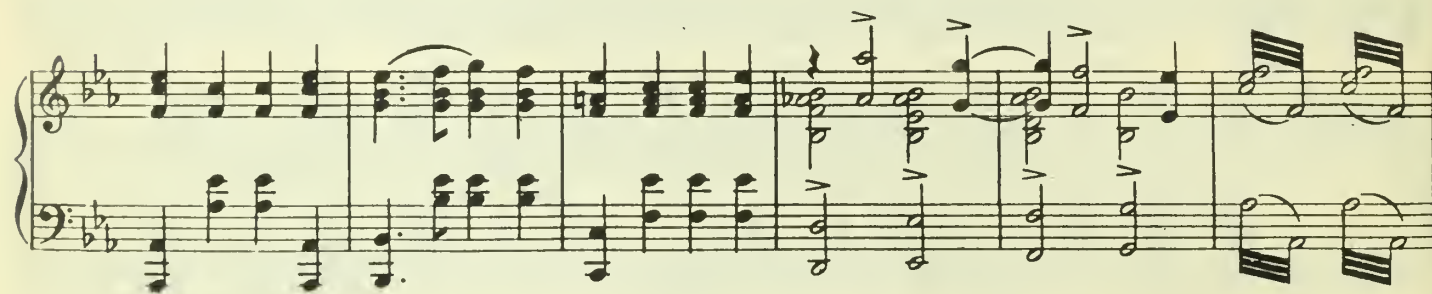
First system of musical notation. The top staff features a continuous sixteenth-note melody. The piano accompaniment in the lower staves includes chords and moving lines. Performance markings include *cresc. molto* and *ff* in the piano part, and *TUTTI.* and *con fuoco* above the piano part. A *Red.* (Reduction) marking is present below the piano part.



Second system of musical notation. The top staff continues the sixteenth-note melody. The piano accompaniment features sustained chords. Performance markings include *sempre con fuoco* above the piano part.



Third system of musical notation. The top staff continues the sixteenth-note melody. The piano accompaniment features sustained chords. Performance markings include *con fuoco* above the piano part.



Fourth system of musical notation. The top staff continues the sixteenth-note melody. The piano accompaniment features sustained chords. Performance markings include *con fuoco* above the piano part.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes various rhythmic figures, including eighth and sixteenth notes. A *fff* dynamic marking is present in the final measure. Below the staff, there are markings: *Ad.* under the first measure, and an asterisk (*) under the fourth measure.



Second system of musical notation, continuing the piece with a grand staff. The music features a series of chords and melodic lines in both hands.



Third system of musical notation, featuring a grand staff. The right hand has a complex, rapid passage of sixteenth notes, while the left hand plays a steady eighth-note accompaniment.



Fourth system of musical notation, featuring a grand staff. The right hand has a rapid sixteenth-note passage in the first measure, followed by a melodic line. The left hand continues with eighth-note accompaniment. Below the staff, there are markings: *Ad.* under the first measure, an asterisk (*) under the second measure, *Ad.* under the fourth measure, and an asterisk (*) under the fifth measure.

Act I.

No. 1.

INTRODUCTION & SONG.—(Phœbe.)

Allegretto non troppo.

PIANO.

The musical score is written for piano and consists of five systems. The first system is marked 'f' (forte) and begins with a treble clef, a key signature of two flats (B-flat major), and a 2/4 time signature. The melody is played in the right hand, and the bass line is in the left hand. The second system continues the melody. The third system features a more complex texture with many beamed sixteenth notes. The fourth system has a section marked 'p' (piano) with a slur over the right hand. The fifth system continues the piece with various chordal textures.

PHOEBE.

1. When

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (grand staff) features a continuous eighth-note pattern in the left hand and chords in the right hand. A first ending bracket is marked with a '1'.

The second system of the musical score. The vocal line continues with the lyrics "maid-en loves, she sits and sighs, She wanders to and fro; Un-bid-den tear-drops". The piano accompaniment continues with the same rhythmic pattern, featuring arpeggiated chords in the right hand.

The third system of the musical score. The vocal line continues with the lyrics "fill her eyes, And to all questions she re-plies, With a sad 'heigh - ho!'". The piano accompaniment continues with the same rhythmic pattern.

The fourth system of the musical score. The tempo is marked *meno mosso*. The vocal line concludes with the lyrics "'Tis but a lit-tle word - 'heigh - ho!'". The piano accompaniment features a final cadence with sustained chords in the right hand and a descending line in the left hand.

a tempo

So soft, 'tis scarcely heard - "heigh-ho!" An i - dle breath- Yet

life and death May hang up - on a maid's "heigh - ho!"

C

An i - dle breath- Yet life and death May hang up - on a maid's "heigh - ho!"

2. When maid-en loves, she mopes a-part, As owl mopes on a

p

tree; Al-though she keen-ly feels the smart, She can-not tell what ails her heart, With its

sad "Ah me!"

meno mosso

'Tis but a fool-ish sigh- "Ah me!". Born but to droop and die- "Ah me!"

a tempo

Yet all the sense Of e - lo - quence Lies hid - den in a maid's "Ah
me!"

Yet all the sense Of e - lo - quence Lies hid - den
in a maid's. "Ah me!" "Ah me!" "Ah me!"

Yet all the sense Of e - lo - quence Lies hid - den in a maid's "Ah
me!"

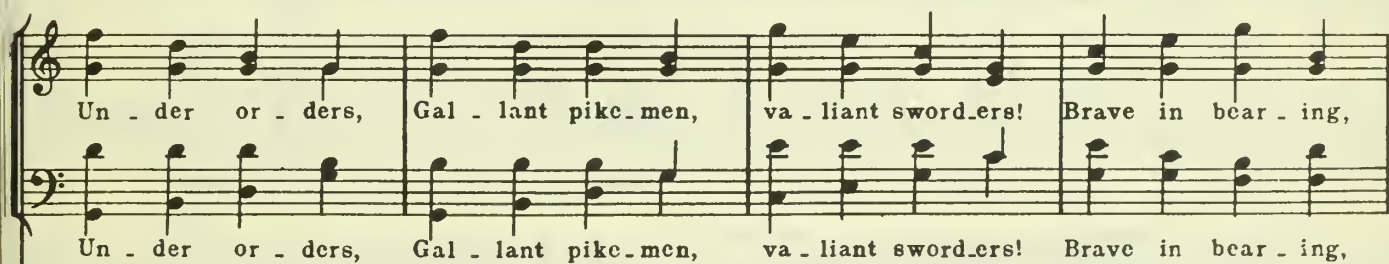
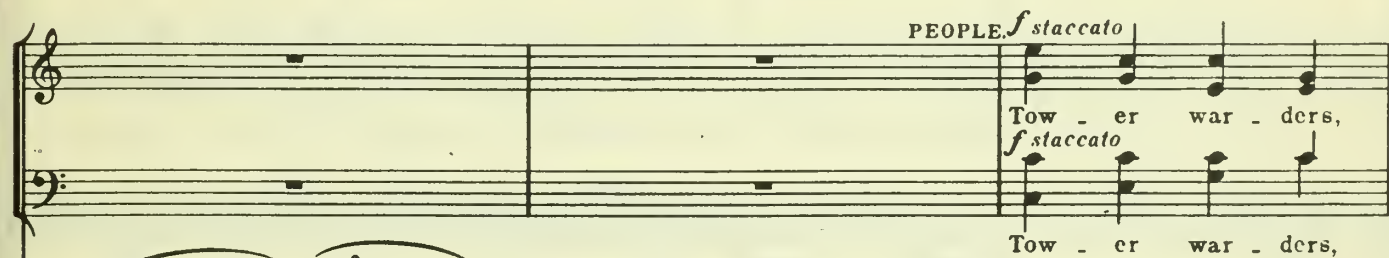
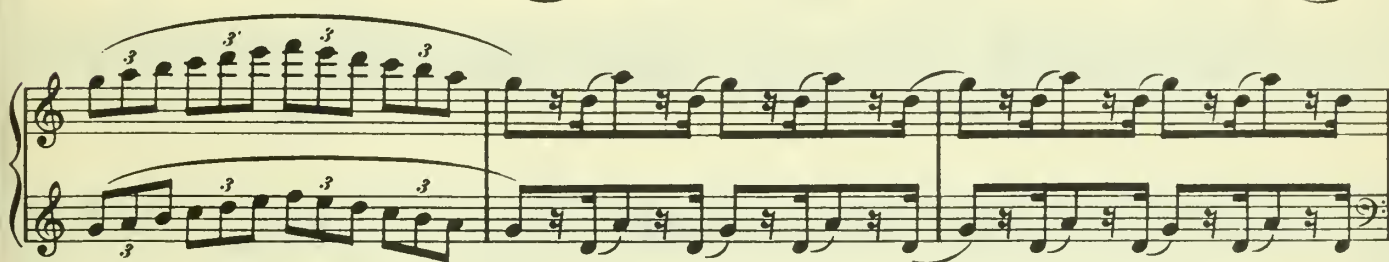
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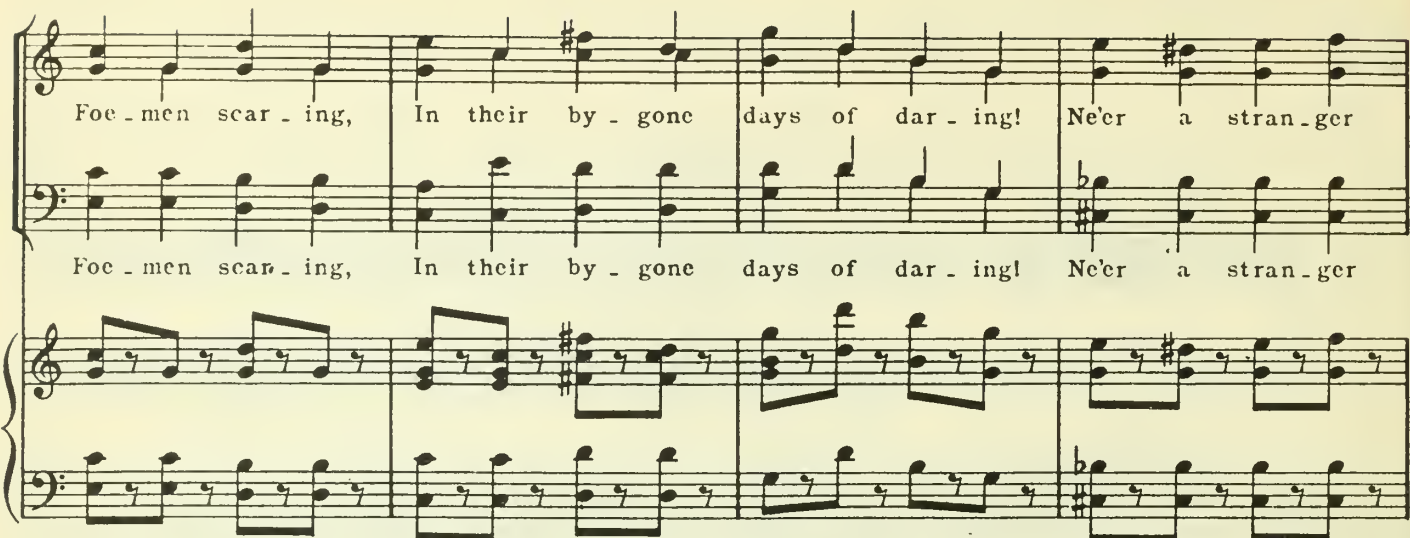
NO. 2.

DOUBLE CHORUS:—(People and Yeomen, with Solo 2nd Yeoman)

Allegro vivace.

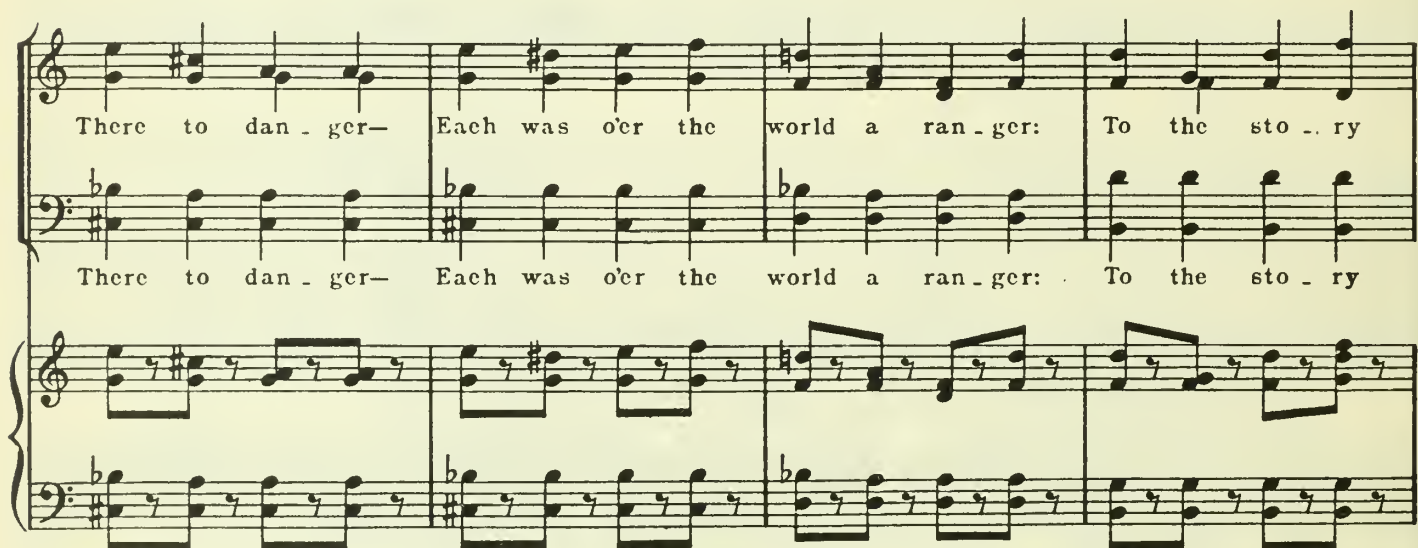
PIANO.






Foe - men scar - ing, In their by - gone days of dar - ing! Ne'er a stran - ger

Foe - men scar - ing, In their by - gone days of dar - ing! Ne'er a stran - ger



There to dan - ger— Each was o'er the world a ran - ger: To the sto - ry

There to dan - ger— Each was o'er the world a ran - ger: To the sto - ry



Of our glo - ry Each a bold, a bold con - tri - bu - to - ry!

Of our glo - ry Each a bold, a bold con - tri - bu - to - ry!

f

YEOMEN.
TENORS.

In the au - tumn of our life, Here - at rest in am - ple

BASSES.

In the au - tumn of our life, Here - at rest in am - ple

clo-ver, We rejoice in tell-ing o-ver Our im-pet-uous May and June.

clo-ver, We rejoice in tell-ing o-ver Our im-pet-uous May and June.

B

In the eve - ning of our day, With the sun of life de - cli - ning,

In the eve - ning of our day, With the sun of life - de - cli - ning, We re -

We re-call with out re - pi - ning All the heat of by - gone noon,

- call with - out re - pi - ning All the heat of by - gone noon,

We re-call with out re - pi - ning, All the heat, We re -

We re - call with - out re - pi - ning, All the heat, We re -

- call, re - call All the heat of by - gone noon.

- call, re - call All of by - gone noon.

un poco rall.

un poco rall.

a tempo f

Piano introduction for the first system, featuring a treble staff with whole rests and a bass staff with triplet eighth notes and chords.

C SOLO. 2nd YEOMAN.

This the au - tumn of our life, — This the eve - ning

Piano accompaniment for the first vocal line, starting with a piano (*p*) dynamic marking.

of — our day; Wea - ry we — of — bat - tle strife, —

Piano accompaniment for the second vocal line, continuing the musical texture.

Wea - ry — we — of — mor - - - - tal fray. But our

Piano accompaniment for the third vocal line, concluding the system with a key signature change to D major.

year_ is not so spent, And our days_ are not so fa - ded,

But that we with one con-sent, Were our lov - ed land in_v_a - ded,

Still would face a for - eign foe, As in days of long a - go, Still_ would

face a for - eign foe, As in days of long a - go, As in

days_ of long a - go, As in days_ of_ long a -

YEOMEN.

- go. Still would face a for - eign foe, As in days of long a -

Still would face a for - eign foe, As in days of long a -

f a tempo

PEOPLE.

Tow - er - war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

- go.

- go.

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

Brave in bear - ing, Foe - men scar - ing,

F

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

YEOMEN.

TENORS. *sost.*

This the au - tumn of our life, —

BASSES. *sost.*

This the au - tumn of our life, —

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

This the eve - ning of — our day,

This the eve - ning of — our day,

Ne'er a stran-ger There to dan-ger— Each was o'er the world a ran-ger:

Ne'er a stran-ger There to dan-ger— Each was o'er the world a ran-ger:

Wea - ry we — of bat - tle strife —

Wea - ry we — of bat - tle strife —

To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

Wea - ry — we — of — mor - - - - - tal

Wea - ry — we — of — mor - - - - - tal

G

- to - ry! To the sto - ry Of our glo - ry Each a bold con - tri - bu -

fray. This the au - - - tumn of our life,

fray. This the au - tumn of our life, This the eve - ning of our

- to - ry! Each a bold con - tri - bu - to - ry!

day, This the eve - ning of our day.

day, This the eve - ning of our day.

N^o 3.

SONG with CHORUS.— (Dame Carruthers and Yeomen.)

Allegro moderato e maestoso.

PIANO.

The piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a series of chords and moving lines, starting with a forte (f) dynamic. The left hand, in bass clef, provides a steady accompaniment with chords and single notes.

DAME CARRUTHERS.

The first musical line for Dame Carruthers is a single staff in treble clef, key of B-flat major, common time. It contains the melody for the first two lines of the verse. The piano accompaniment continues below, with a piano (p) dynamic marking.

1. When our gal-lant Norman foes Made our mer-ry land their own, And the
 2. With - in its wall of rock The flow-er of the brave Have

The second musical line continues the melody and piano accompaniment. The piano part includes a mezzo-forte (mf) dynamic marking.

Sax-ons from the Con-quer-or were fly-ing, At his bid-ding it a-rose, In its
 perished with a con-stan-cy un-sha-ken. From the dun-geon to the block, From the

The third musical line contains the chorus melody and piano accompaniment. The piano part includes a mezzo-forte (mf) dynamic marking.

pan-o-pley of stone, A sen-ti-nel un-liv-ing and un-dy-ing. In -
 scaf-fold to the grave, Is a jour-ney ma-ny gal-lant hearts have ta-ken. And the

- sen - si - ble, I trow, As a sen - ti - nel should be, Tho' a queen to save her head should come a -
wick - ed flames may hiss Round the he - roes who have fought For conscience and for home in all its

- su - ing; There's a le - gend on its brow That is e - lo - quent to me, And it
beau - ty; But the grim old for - ta - lice Takes lit - tle heed of aught That

tells of du - ty — done — and du - ty do - ing,
comes not in the — mea - sure of its du - ty.

"The screw may twist and the rack may turn, And

men may bleed and men may burn, O'er Lon - don town and its

gold - en hoard I keep - my - si - lent - watch and ward!"

TENORS & BASSES. *p*

The

O'er Lon - don town and all its hoard,

cresc.

screw may twist and the rack may turn, And men may bleed and

p

cresc.

O'er Londontown and all its hoard

men may burn, O'er Lon - don town and its gold - en hoard I

mf

I keep my si - - lent, si - - lent watch and ward!

keep — my si - - lent watch — and ward!

f

2. *rall.*

si - - lent - watch - and ward!

rall.

watch — and ward!

rall. 8 *p*

172193

No. 4.

TRIO.—(Phœbe, Leonard and Meryll.)

Allegretto un poco agitato.

VOICE. PHOEBE.

A - las! I wa - ver to and fro - Dark

PIANO.

f *p*

dan - ger hangs up-on the deed! Dark dan-ger hangs up-on the deed!

LEONARD.

Dark dan-ger hangs up-on the deed!

MERYLL.

Dark dan-ger hangs up-on the deed!

LEONARD.

The scheme is rash and well— may fail; But ours are not the

p

*

hearts— that-quail— The hands that shrink—the checks that pale In hours—

cresc. *f*

No, ours are not the hearts that

of need! No, ours are not the hearts that

No, ours are not the hearts that

cresc. *f*

quail, The hands—that shrink, the checks—that pale, The hands—that

quail, The hands that shrink, the cheeks that pale, The hands that

quail, The hands that shrink, the cheeks that pale,— that

cresc. *f*

shrink, — the cheeks that pale In hours — of need!

shrink, — the cheeks that pale In hours — of need!

pale, — the cheeks that pale In hours — of need!

MERYLL.

The

air I breathe to him I owe: My life is his — I count it naught!

dim.

ℳ

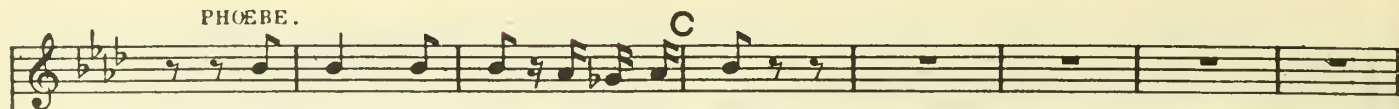
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ℳ

*

ℳ

PHOEBE.



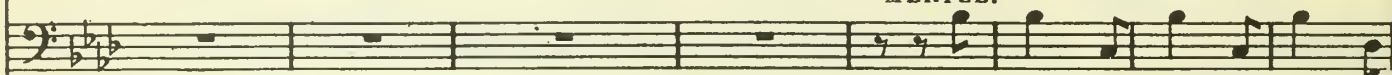
That life is his— so count it naught!

LEONARD.



That life is his— so count it naught!

MERYLL.



And shall I reck - on risks I



*



run When ser - vi - ces are to be done To save the life of



such— an one?

Un - wor - thy thought!— Un - wor -



No

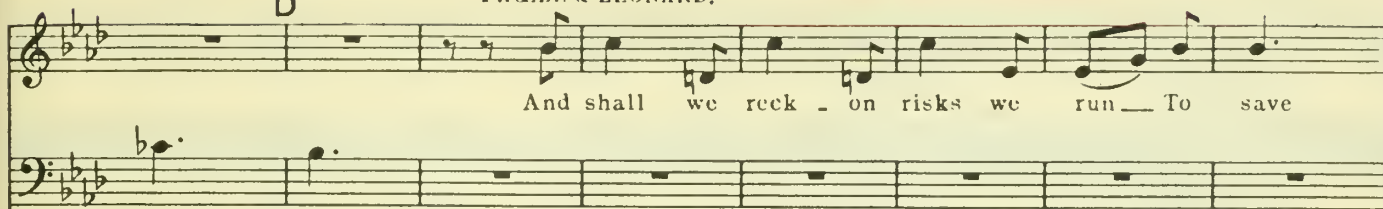
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D

PHOEBE & LEONARD.



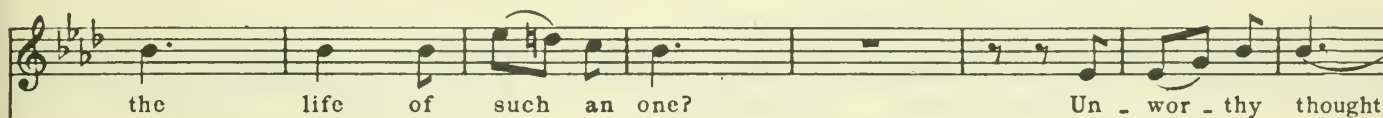
And shall we reck - on risks we run - To save

- thy thought!



* *Ad.*

*



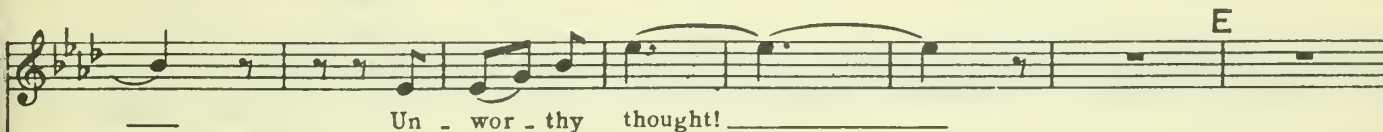
the life of such an one?

Un - wor - thy thought!

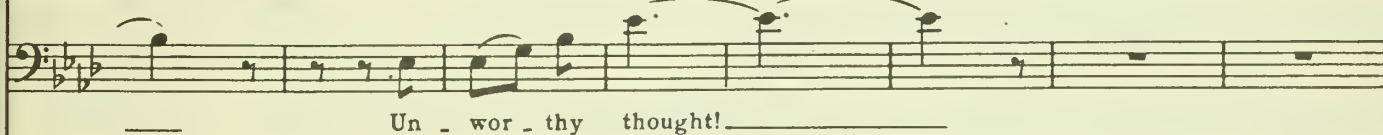
MERYLL.



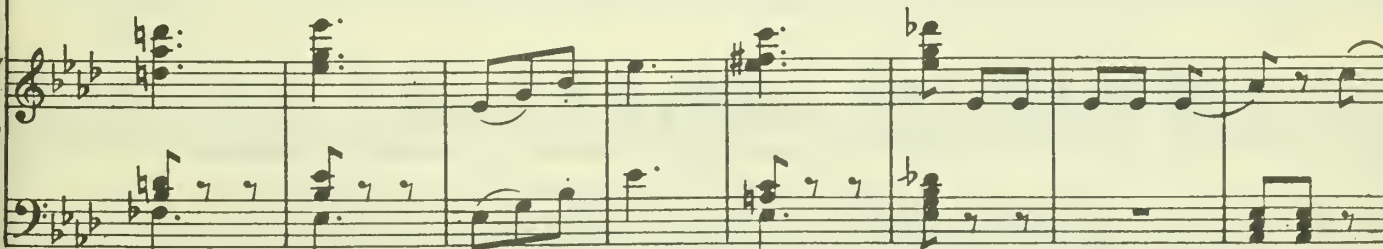
Un - wor - thy thought!



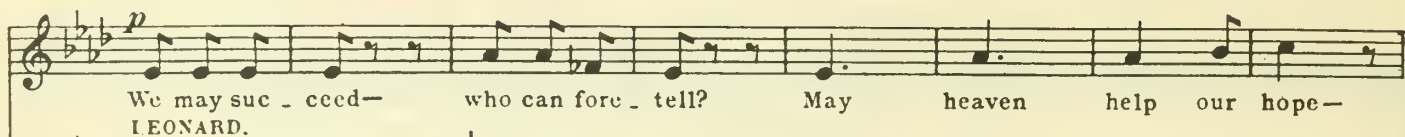
Un - wor - thy thought!



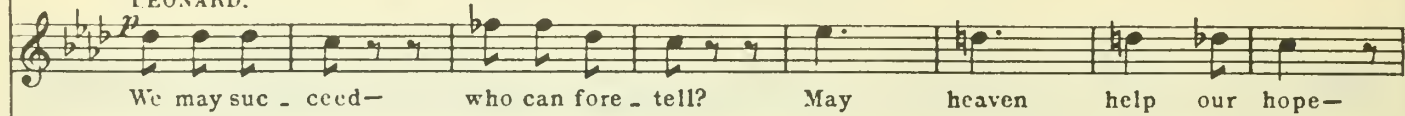
Un - wor - thy thought!



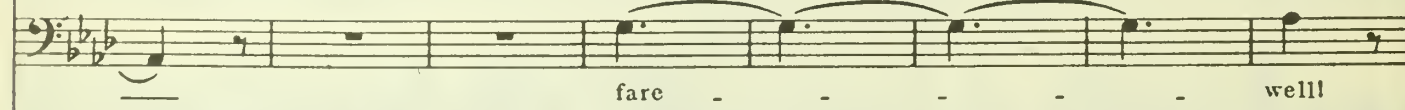
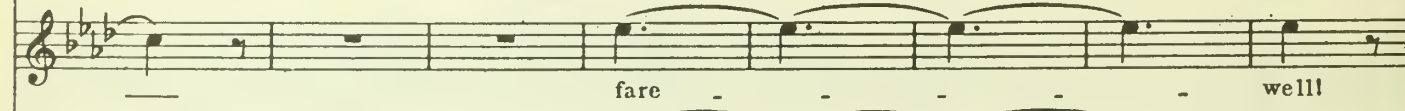
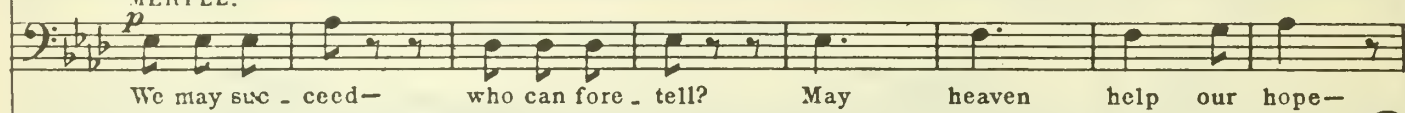
PHOEBE.



LEONARD.



MERYLL.



May heaven help our hope—

help our hope— fare well!

help our hope— fare well!

help our hope— fare well!

dim.

p

18577

Nº 5.

BALLAD (Fairfax.)

Andante espressione.

VOICE. 1. Is life a

PIANO. *f* *p*

boon? If so, it must be - fal That Death, when_e'er he

call, Must— call too soon. Though four - score years he

give, Yet one would pray to live— An - o - ther moon! What

Tw. *

kind of plaint have I, Who per - ish in Ju - ly, Who per - ish

un poco rit. in Ju - ly? *a tempo* I might have had to die, — Per -

colla voce

- chance, in June! I might have had to die, — Per - chance, in

p

June!

f *p*

2. Is life a thorn? Then count it not a whit! Nay,

count it not a whit! Man is well done — with it;

Soon — as he's born He should all means es - say To put the

plague a - way; And I, war - worn, Poor

rall. un poco

cap - tured fu - gi - tive, My life most glad - ly — give - I

colla voce

a tempo

might have had to live — An - o - ther morn! I

might have had to live, — to live An - o - ther morn!

colla voce *p* *f*

Nº 6.

CHORUS:-(Entrance of Crowd, Elsie and Point.)

Allegro con brio.

PIANO. *f*

1st & 2nd SOPRANOS.

A Here's a man of jol - li - ty,

Give us of your qual - i - ty,

TENORS & BASSES.

Here's a man of jol - li - ty,

Jibe, joke, jol - li - fy!

Give us of your qual - i - ty,

Jibe, joke, jol - li - fy!

unis.

Come fool, fol - li - fy! If you va - pour va - pid - ly, Ri - ver run - neth ra - pid - ly,

unis.

Come fool, fol - li - fy! If you va - pour va - pid - ly, Ri - ver run - neth ra - pid - ly,

In - to it we - fling Bird who does - nt - sing! Give us an ex - per - i - ment

In - to it we - fling Bird who does - nt - sing! Give us an ex - per - i - ment

In the art of mer - ri - ment; In - to it we - throw Cock who does - nt - crow.

In the art of mer - ri - ment; In - to it we - throw Cock who does - nt - crow.

B Banish your ti-mid-i-ty, And with all ra-pid-i-ty *unis.*

Banish your ti-mid-i-ty, And with all ra-pid-i-ty *unis.*

Give us quip and quid-di-ty-

Give us quip and quid-di-ty-

Wil-ly-nil-ly, O! Riv-er none can mol-li-fy;- In-to it we throw

Wil-ly-nil-ly, O! Riv-er none can mol-li-fy;- In-to it we throw

Fool who does_n't fol-li-fy, Cock who does_n't crow! Ban-ish your ti-mid-i-ty,

Fool who does_n't fol-li-fy, Cock who does_n't crow! Ban-ish your ti-mid-i-ty,

And with all ra-pid.i - ty Give us quip and quid.di - ty- Wil-ly-nil-ly, O! _____

And with all ra-pid.i - ty Give us quip and quid.di - ty- Wil-ly-nil-ly, O! _____

sf

This block contains the first system of a musical score. It features a vocal duet with lyrics and a piano accompaniment. The lyrics are: "And with all ra-pid.i - ty Give us quip and quid.di - ty- Wil-ly-nil-ly, O! _____". The piano part includes a dynamic marking of *sf* (sforzando).

Dialogue through.

pp

This block contains the second system of the musical score, labeled "Dialogue through." It features a piano duet. The first system of this section begins with a dynamic marking of *pp* (pianissimo). The music is written for two pianos, with various time signatures and key signatures indicated by the notes and accidentals.

Nº 7.

DUET.—(Elsie and Point.)

Allegro con brio.

PIANO.

220.

* Fed.

* Feb.

* 2d

✻

POINT.

ELSIE.

I have a song to sing, O! _____ Sing me your song, O! _____

Feb.

POINT.

It is sung to the moon By a love-lorn loon, Who

ॐ

* Sed

✱

fled from the mock - ing throng, O! It's the song of a mer - ry-man, mop - ing mum, Whose

Feb.

Red.

* Let

*

soul was sad, and whose glance was glum, Who sipped no sup, and who craved no crumb, As he

Red. * *Red.* * *Red.* * *Red.* *

sighed for the love of a la - dye, Heigh - dy! Heigh - dy! Mis-e - ry me,

pp *Red.* *

lack-a - day - dee! He sipped no sup, and he craved no crumb, As he sighed for the love of a

Red. * *Red.* *

la - dye!

ELSIE.
2. I have a song to sing, O!

Red. *

POINT. ELSIE.

What is your song, O? _____ It is sung with the ring Of the songs maids sing Who

The musical score consists of three staves. The top staff is for the vocal part, with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a whole note rest, followed by a series of eighth and quarter notes. The lyrics 'What is your song, O?' are written below the first four measures, followed by a blank line for the singer's response. The lyrics 'It is sung with the ring Of the songs maids sing Who' are written below the remaining measures. The middle and bottom staves are for the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of two flats. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand, including some triplets. The piece concludes with a double bar line and a repeat sign.

love with a love life - long, O! It's the song of a mer-ry-maid, peer-ly proud, Who lov'd a lord, and who

laugh'd a - loud At the moan of the mer - ry-man, mop - ing mum, Whose soul was sad, and whose

glance was glum, Who sipped no sup, and who craved no crumb, As he sighed for the love of a

la - dye! Heigh - dy! heigh - dy! Mis - e - ry me, lack - a - day - dee! He

mp

Red. *

sipped no sup, and he craved no crumb, As he sighed for the love of a la - dye!

Red. * *Red.* *

POINT. 3. I have a song to sing, O! SING. ELISIE. me your song! O! POINT. It is

sung to the knell Of a church-yard - bell, And a dole - ful dirge ding dong, O! It's a

Red. *

song of a pop-in-jay, brave-ly born, Who turned up his no-ble nose with scorn At the

hum-ble mer-ry-maid, peer-ly proud, Who lov'd a lord, and who laugh'd a-loud At the

moan of the mer-ry-man, mop-ing mum, Whose soul was sad, and whose glance was glum, Who

sipped no sup, and who craved no crumb, As he sighed for the love of a la-dye! Heigh-dyl

Heigh - dy! mis-e-ry me, lack-a-day-dee! He sipped no sup, and he craved no crumb, As he

sighed for the love of a la - dye

ELSIE.
4. I have a song to sing, O!

POINT.

Sing me your song O! _____

ELSIE.
It is sung with a sigh And a tear in the eye, For it

tells of a right-ed wrong, O! It's a song of the mer-ry-maid, once so gay, Who

turned on her heel and tripped a-way From the pea-cock popin-jay, brave-ly born Who turned up his no-ble

nose with scorn At the hum-ble heart that he did not prize; So she begged on her knees, with

down-cast eyes, For the love of the mer-ry-man, mop-ing mum, Whose soul was sad and whose

glance was glum, Who sipped no sup, and who craved no crumb, As he sighed for the love of a la - dye!

18577

BOTH

Heigh - dy! Heigh - dy! Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he

1st SOPRANOS

Heigh - dy! Heigh - dy! Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he

2nd SOPRANOS

cresc.

Oo

TENORS & BASSES

cresc.

Oo

*cresc.**molto** *Red.** *Red.** *Red.*

*

sighed no more, For he lived in the love of a la - dye! Heigh - dy! Heigh - dy!

sighed no more, For he lived in the love of a la - dye! Heigh - dy! Heigh - dy!

Ah!

Ah!

Red.

*

Red.

*

Mis - e - ry me, lack - a - day - dee! His pains were o'er, and he sighed no more, For he

Mis - e - ry me, lack - a - day - dee! His pains were o'er, and he sighed no more, For he

lived in the love of a la - dye! ———

lived in the love of a la - dye! ———

cresc.

cresc.

cresc.

cresc.

ff

No. 8.

TRIO.—(Elsie, Point, and Lieutenant.)

Allegro vivace.

VOICE. LIEUTENANT.

How say you, mai - den,

PIANO.

will you wed A man a - bout to lose his head? For

half an hour You'll be a wife, And then the dower Is yours for

life. A head - less bride-groom why re - fuse? If

truth the po - ets— tell, Most bride - grooms, ere they

mar - ry, lose Both head and heart as well! A

ELSIE.

strange pro - po - sal you re - veal, It al-most makes my sen - ses

reel. A - las! I'm ve - ry poor in - deed, And

such a sum I sore - ly need. My - mo - ther, sir, is

like to die, This mo - ney life may bring, Bear

this in mind, I pray, if I Con - sent to do this

thing! Tho' as a gen'ral rule of life I don't al - low my prom-ised wife, My

*Ca **

love-ly bride that is to be, To mar-ry a - ny - one but me, Yet

if the fee is prompt - ly paid, And he, in well earn'd grave,

With - in the hour is du - ly laid, Ob - jec - tion I will

waive! Yes, ob - jec - tion I will waive!

ELSIE.
POINT.
LIGHT.
Temp-ta - tion, oh, temp - ta - tion, Were we, I pray, in - tend - ed To shun, what-e'er our

sta - tion, Your fas - ci - na - tions splen - did; Or fall, when - e'er we view you,

sta - tion, Your fas - ci - na - tions splen - did; Or fall, when - e'er we view you,

sta - tion, Your fas - ci - na - tions splen - did; Or fall, when - e'er we view you,

Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -

Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -

Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -

- to you! Oh, temp - ta - tion,

- to you! Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver

- to you! Head o-ver heels, Head o-ver heels, Head o-ver heels, Right in - to you!

Oh. *sf* *temp*

Head o-ver heels, Head o-ver heels, Head o-ver heels,

Head o-ver heels, Head o-ver heels, Head o-ver heels,

8

sf *sf*

La * *La* *

- ta - tion, Oh, *temp*

Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver

Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head

La *

- ta - tion,

heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver

o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels,

La *

Oh, temp - ta - tion

heels, Head o-ver heels, Head o-ver heels, Head o - ver heels, Head o-ver heels!

Head o-ver heels, Head o-ver heels, Head o - ver heels, Head o - ver, o-ver heels!

Ad * *Ad* *

Più lento
p

Temp - ta - tion, oh, temp - ta - tion!

p

Temp - ta - tion, oh, temp - ta - tion!

p

Temp - ta - tion, oh, temp - ta - tion!

Più lento
p

p *p* *p*

Ad *

Ad *

Nº 9.

RECIT & SONG.—(Point)

Allegretto.

VOICE.

PIANO.

I've jibe and joke And quip and crank, For low-ly
folk And men of rank. I ply my
craft And know no fear, But aim my shaft At prince or

peer. At peer or prince - at prince or peer, I

aim my shaft and know no fear!

rall.

Allegretto non troppo vivace.

1. I've wis-dom from the East and from the West, That's
set a braggart quailing with a quip, The

subject to no ac-a-dem-ic rule; You may find it in the jeer-ing of a
up-start I can with-er with a whim, He may wear a mer-ry laugh up-on his

jest, Or dis-til it from the fol-ly of a fool. I can
lip, But his laugh-ter has an ec-ho that is grim! When they're

teach you with a quip; if I've a mind; I can trick you in - to learning with a
offer'd to the world in mer-ry guise, Un - pleasant truths are swallowed with a

laugh; Oh win-now all my fol-ly, fol-ly, fol-ly, and you'll find A
will- For he who'd make his fel-low, fel-low, fel-low-creatures wise Should

grain or two of truth a-mong the chaff! Oh win - now all my fol-ly, fol-ly, fol-ly, and you'll find A
al-ways gild the phil-o-soph-ic pill! For he who'd make his fel-low, fel-low, fel-low-creatures wise Should

grain or two of truth a-mong the chaff! al-ways gild the phil-o-sop - ic pill! 2. I can

Nº 10.

RECIT. and SONG.—(Elsie.)

Moderato. *RECIT.*

VOICE. 'Tis

PIANO.

a tempo

done! I am a bride! Oh, lit - tle ring, That bear - est in thy

p a tempo

cir - clet all the glad - ness That lov - ers hope for, and that po - ets

sing, What bringest thou to me but gold and sad - ness?

A bridegroom all un-known, save in this wise, To-day he dies! To-day, a-las, he

Allegro un poco agitato.

dies! Though tear and long-drawn sigh

I'll fit a bride, — No sad-der wife than I The

whole world wide! Ah me! Ah

mel Yet maids there be Who would consent to

Ped. *

lose The ve - ry rose of youth, The flow'r of

life, To be, in hon - est truth, A wed - ded wife,

No mat - ter whose! No mat - ter whose!

Ped. * Ped. *

Ah me, what pro - fit we, O maids that sigh, ——— Though

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

gold, ——— *poco rall.* tho' gold should live, If wed - ded love ——— must

cresc. *colla voce* *f* *mp*

Ad. *

die?

a tempo *f* *p*

Ad. *

Ere half an hour has rung, A wi - dow II ———

Ad. *

Ah heaven, he is too young, Too brave to die! Ah

me! Ah me! Yet

wives there be So wea - ry worn, I trow, That they would scarce complain,

So that they could In half an hour at - tain To wi - dow-hood,

No mat - ter how! No mat - ter

Rit. * *Rit.* *

how! O wea - ry wives, Who

Rit. * *Rit.* * *Rit.* * *Rit.* *

wi - dow - hood would win, Re - joice

Rit. * *Rit.* * *Rit.* * *Rit.* *

poco rall.
re - joice, that ye have time To wea - ry in!

colla voce *f* *mp* *p* *Rit.* *

O wea - ry

wives, Who wi - dow - hood would win, Re - jice,

cresc.

Pia. * *Pia.* * *Pia.* *

Ossia. - jice, O wea - ry, wea - ry wives, re -

brill. re - jice, re - jice, O wea - ry, wea - ry wives, re -

sf *sf* *sf*

- jice!

- jice!

ff

Pia. *

No 11.

SONG.— (Phoebe.)

Allegro grazioso.

VOICE. *pp*

PIANO.

Were I thy bride, Then
all the world be-side Were not too wide To hold my wealth of love— Were
I thy bride! Up-on thy breast My
lov-ing head would rest, As on her nest The ten-der tur-tle dove— Were

I thy bride! This heart of mine Would

Ad *

be one heart with thine, And in that shrine Our hap-pi-ness would dwell— Were

I thy bride! And all day long Our

lives should be a song: No grief, no wrong Should make my heart re-bel— Were

I thy bride! The sil - v'ry flute, The

me - lan - cho - ly lute, Were night owl's hoot To my low - whispered coo - Were

I thy bride! The sky - lark's trill Were

but dis - cord - ance shrill To the soft thrill Of woo - ing as I'd woo -

Were I thy bride The

ro - se's sigh Were as a car - rion's cry To lul - la -

pp

Ad. * *Ad.* * *Ad.* *

- by Such as I'd sing to thee, Were I thy

Ad. * *Ad.* * *Ad.* *

bridel A fea - ther's press Were

Ad. * *Ad.* * *Ad.* *

lead - en hea - vi - ness To my car - ess. But then, of course, you see I'm

Ad. * *Ad.* * *Ad.* *

not thy bridel

Ad. *

Allegro maestoso.

tr

PIANO.

ff

brillante.

sf

sf

TENORS, *unis.*CHORUS OF YEOMEN.
BASSES, *unis.*

Oh, Ser-geant Mer-yll, is it true— The wel-come news we read in or-ders? Thy
 Oh, Ser-geant Mer-yll, is it true— The wel-come news we read in or-ders? Thy

son, whose deeds of der-ring-do Are e-choed all the coun-try through, Has come to join the Tow-er

son, whose deeds of der-ring-do Are e-choed all the coun-try through, Has come to join the Tow-er

War-ders? If so, we come to meet him, That we may fit-ly greet him, And welcome his ar-ri-val here With

War-ders? If so, we come to meet him, That we may fit-ly greet him, And welcome his ar-ri-val here With

shout on shout and cheer on cheer, Hur-rah! Hur-rah! Hur-rah!

shout on shout and cheer on cheer, Hur-rah! Hur-rah! Hur-rah!

dim. *mf*

B MERYLL.

Ye Tow - er War - ders, nursed in war's a-larms,

p

Suck-led on gun - pow-der and wean'd on glo - ry, Be-

-hold my son, whose all - sub - du - ing arms

Have form'd the theme of ma - ny a song and sto - ry! For - give his a - ged fa - ther's

pride; nor jeer His a - ged fa - ther's sym - pa - the - tic tear!

cresc.

f TENORS.

Leo - nard Mer - yll!

Leo - nard Mer - yll!

Daunt - less he in

f BASSES.

Leo - nard Mer - yll!

Leo - nard Mer - yll!

Daunt - less he in

time of pe - rill! Man of pow - er, Knight - hood's flow - er,

time of pe - rill! Man of pow - er, Knight - hood's flow - er,

Wel-come to the grim old Tower: To the

Wel-come to the grim old Tower: To the

wel - come

Tow - er, wel - come thou!

Tow - er, wel - come thou!

D FAIRFAX.

For-bear, my friends, and spare me this o - va - tion: I have small claim to such con - si - der -

- a - tion: The tales that of my prow-ess are nar - ra - ted Have been pro-di-gious - ly ex-ag-ger -

FAIRFAX.

- a - ted, pro - di - gious - ly ex - ag - ger - a - ted.

TENORS.

'Tis

BASSES.

'Tis

ev - er thus! Wher - ev - er va - lour true is found, True

ev - er thus! Wher - ev - er va - lour true is found, True

mo - des - ty will there a - bound.

mo - des - ty will there a - bound.

*p**rall.*

Andante allegretto.

1st YEOMAN. Didst thou not, oh, Leonard Mer-yll! Standardlost in last cam-

-paign, Res-cue it at dead-ly pe-ri!- Bear it safe-ly back a-gain?

Leo.nard

Leo.nard

2nd YEOMAN. Didst thou not, when pri-soner

Mer-yll, at his pe-ri!, Bore it safe-ly back a-gain!

Mer-yll, at his pe-ri!, Bore it safe-ly back a-gain!

ta-ken, And debarr'd from all es-cape, Face, with gal-lant heart un-sha-ken, Death in

most ap-pall-ing shape?

CHORUS OF MEN.

Leo-nard Mer-yll faced his pe-ri!l, Death in most ap-pall-ing

Leo-nard Mer-yll faced his pe-ri!l, Death in most ap-pall-ing

FAIRFAX.

Tru-ly I was to be pit-ied, Hav-ing but an hour to live,

shape!

shape!

I re-luc-tant-ly sub-mit-ted, I had no al-ter-na-

rall.

-tive! Oh! the tales that are nar-ra-ted Of my deeds of der-ring-

p

do, Have been much ex-ag-ger-a-ted, Ve-ry much ex-ag-ger-

a-ted, Scarce a word of them is true! Scarce a word of-them is

truel

f TENORS.
They are not ex-ag-ger-a-ted, Not at all ex-ag-ger-a-ted, Could not be ex-ag-ger-

f BASSES.
They are not ex-ag-ger-a-ted, Not at all ex-ag-ger-a-ted, Could not be ex-ag-ger-

piu f

FAIRFAX.
Scarce a word of them is truel

- a - ted, Ev-'ry word of them is truel

- a - ted, Ev-'ry word of them is true!

RECIT. PHOEBE.
Leo-nard!

Allegro.

sempre f

RECIT.

FAIRFAX. PHOEBE.

I beg your par - don? Don't you know me?

a tempo

FAIRFAX. ^G

I'm lit - tle Phoe - be! Phoebe? Is this Phoebe? What, lit - tle

p

(Aside.)

Phoe - be? Who the deuce may she be?

WILFRED.

It can't be Phoe - be, sure - ly? Yes, 'tis Phoe - be -

Your sis - ter Phoe - bel Your own lit - tle

sis - ter!
CHORUS OF MEN.

Aye, he speaks the truth; 'Tis

Aye, he speaks the truth; 'Tis

PHOEBE.

Oh, my

FAIRFAX.

Sis - ter Phoe - bel

Phoe - bel

Phoe - bel

bro - ther! H So

Why, how you've grown! I did not re.cog-nize you!

sempre p

ma - ny years! Oh, my bro - ther!

Oh, my

Oh, bro - ther! Oh, bro - ther!

sis - ter! Oh, sis - ter! Oh, sis - ter!

WILFRED.

Aye, hug him, girl! There are

FAIRFAX.

three thou mayst hug— Thy fa-ther and thy bro-ther and— my-self. Thy-

-self, for-sooth? And who art thou thy-self?

WILFRED.

PHOEBE.

Good sir, we are be-troth'd, Or more or

WILFRED.

less— But rather less than more. To thy fond care I

Moderato.

p

RECIT.

do commend thy sis - ter. Be to her An

o-ver-watchful guardian— ea - gle-eyed! And when she feels (as some-times she does feel)

K u tempo moderato

Disposed to in-discrimin-ate ca - resse, Be thou at hand to take those favours from her.

CHORUS of MEN. Be

Be

a tempo moderato

PHOEBE. *tenderly.*

Yes, yes, Be thou at hand to take those favours from me.

thou at hand to take those favours from her.

thou at hand to take those favours from her.

p

Allegro non troppo.

1st Verse WILFRED. To thy fra - ter - nal care— Thy sis - ter I com - mend;—
2nd Verse PHOEBE. a - mia - ble I've grown,— So in - no - cent as well,—

From ev - 'ry lurk - ing snare— Thy love - ly charge de - fend:
That if I'm left a - lone— The con - se - quen - ces fell No

And to a_ chieve this end, Oh! grant, I — pray, this boon— Oh
 mor - tal can fore - tell, So grant, I — pray, this boon— Oh

grant this boon— She shall not quit thy sight,
 grant this boon— I shall not quit thy sight! From

morn to af_ter-noon— From af_ter-noon to night— From seven o'clock to two— From

two to e_ven_tide— From dim twilight to 'leven at night, From dim twilight to 'leven at night {She
 I

cresc.

CHORUS of MEN.

shall not quit thy sidel

From morn to af - ter - noon = From

From morn to af - ter - noon = From

1.

af - ter - noon to 'leven at night She shall not quit thy sidel

af - ter - noon to 'leven at night She shall not quit thy sidel 2nd Verse. PHOEBE. So

2. FAIRFAX.

With bro - therly read - i - ness, For my fair sis -

p

-ter's sake, — At once — I — an - swer

"Yes"— That task I un - - der - - take —

M
My word I ne - ver break — I free - ly grant that boon, — And

rall. (*Tenderly*) *sostenuto* (*Kiss.*) (*Kiss.*)
I'll re-peat my plight— From morn to af - ter-noon— From af - ter-noon to night— From

pp rall. *p un poco più lento*

(Kiss) (Kiss) *Animato.*

sevin o'clock to two— From two to eve-ning meal— From dim twi-light to 'leven at night, From

dim twi-light to 'leven at night, That com - pact I will seal.

CHORUS OF MEN.
f TENORS.
 From morn to
f BASSES.
 From-morn to

cresc. *ff*

af - ter-noon, From af - ter-noon to 'leven at night He free - ly grants that

af - ter-noon, From af - ter-noon to 'leven at night He free - ly grants that

Andante.

Two vocal staves in G major, 4/4 time, marked *Andante*. Both staves contain the word "boon!" followed by a whole rest for the remainder of the measure. The first staff is a soprano line and the second is an alto line.

Piano accompaniment for the first system, marked *pp* (pianissimo). The right hand features a melody of eighth notes with slurs, while the left hand plays a steady eighth-note accompaniment. The key signature is G major and the time signature is 4/4.

Piano accompaniment for the second system. The right hand has a melodic line with slurs and a fermata over the final measure. The left hand continues the eighth-note accompaniment. A dynamic marking of *p* (piano) is present. The system includes repeat signs and first/second endings.

Piano accompaniment for the third system. The right hand features chords and a melodic line. The left hand continues the eighth-note accompaniment. The system includes repeat signs and first/second endings.

Piano accompaniment for the fourth system. The right hand has a melodic line with slurs. The left hand continues the eighth-note accompaniment. The system includes repeat signs and first/second endings.

Piano accompaniment for the fifth system. The right hand features chords and a melodic line. The left hand continues the eighth-note accompaniment. The system includes repeat signs and first/second endings.

1st & 2nd SOPRANOS.

The pri - s'ner comes

to meet his doom;

The

TENORS & BASSES.

The pri - s'ner comes

to meet his doom;

The

block, the heads - man, and the tomb.

The fun - 'ral

bell

be - gins

to

block, the heads - man, and the tomb.

The fun - 'ral

bell

be - gins

to

toll;

May

Heav'n

have

mer - cy

on his

soul!

toll;

May

Heav'n

have

mer - cy

on his

soull

mer - cy.

May Heav'n have mer - - cy

May Heav'n have mer - - cy

on his

on his soul!

on his soul!

ELSIE.

Oh,

P

Mer - cy, — thou whose smile — has — shone So many a cap-tive heart up-

trem.

p

-on; Of — all — im - mured with — in — these — walls, To —

day the ve - ry wor - thiest falls. *SOPRANOS.* Oh, Mer - cy, — thou whose

TENOR & BASSES. Oh, Mer - cy, — thou whose

Oh, Mer - cy, — thou whose

smile — has — shone So ma - ny a cap - tive heart up - on; — Of

smile — has — shone So many a cap - tive heart up - on; — Of

smile - has shone So many a cap - tive heart up - on, — Of

all im - mured with - in these — walls The wor -

cresc. all im - mured with - in these walls, The

cresc. all im - mured with - in these walls, The

cresc. all im - mured with - in these walls, The

thiest, wor - thiest falls.
 ve - ry wor - thiest falls. Oh,
 ve - ry wor - thiest falls. Oh,

Oh, Mer - cy.
 Mer - cy, oh, Mer - cy.
 Mer - cy, oh, Mer - cy.

*Doppio movimento
 Allegro agitato*

FAIRFAX.
 My lord! my lord! I

know not how to tell The news I bear! I and my

comrades sought the pris'ner's cell— He is not

cresc.

Q

CHORUS.

there! He is not there! They sought the pris - 'ner's

He is not there! They sought the pris - 'ner's

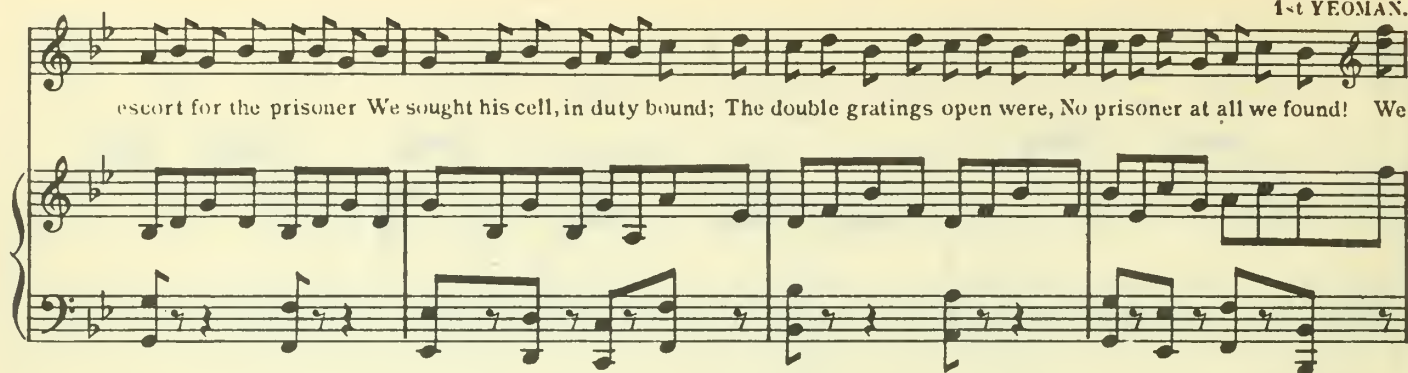
f

cell- he is not there! As

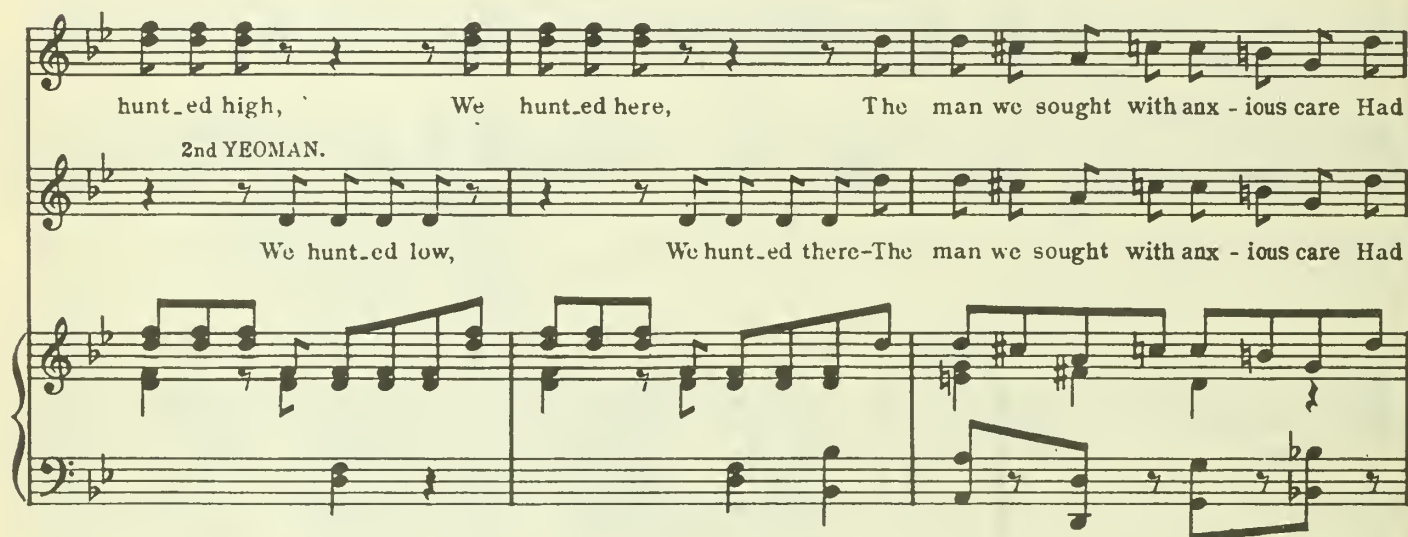
cell- he is not there!

R FAIRFAX 1st & 2nd YEOMEN.

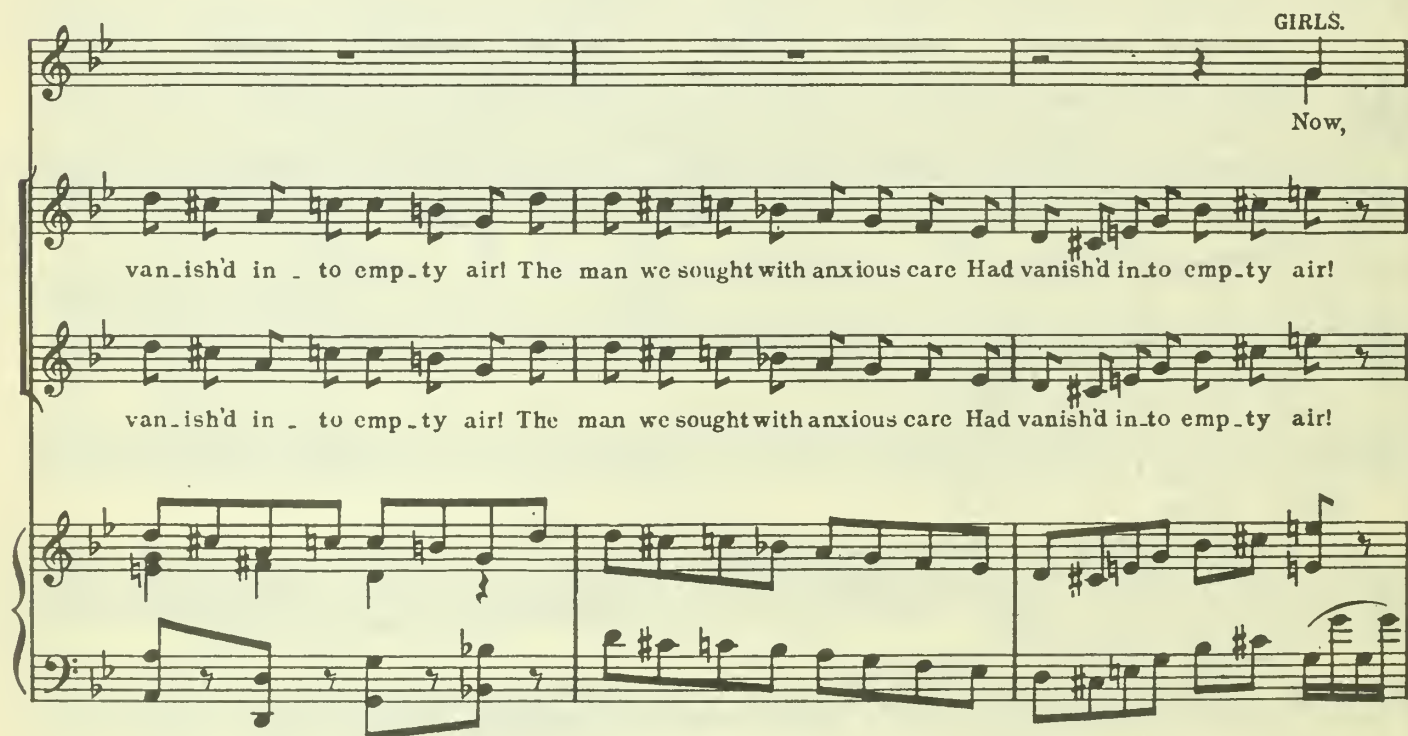
2'



escort for the prisoner We sought his cell, in duty bound; The double gratings open were, No prisoner at all we found! We



hunt_ed high, We hunt.ed here, The man we sought with anx - ious care Had
2nd YEOMAN.
We hunt.ed low, We hunt.ed there-The man we sought with anx - ious care Had



GIRLS.
Now,
van-ish'd in - to emp-ty air! The man we sought with anxious care Had vanish'd in to emp-ty air!
van-ish'd in - to emp-ty air! The man we sought with anxious care Had vanish'd in to emp-ty air!

by my troth, the news is fair, The man has van-ish'd in - to

air. *p* As es-cort for the pri-son-er They sought his cell, in du-ty bound; The-
TENORS & BASSES.

p As es-cort for the pri-son-er They sought his cell, in du-ty bound; The
FAIRFAX & 1st YEOMAN.

p As es-cort for the pri-son-er We sought his cell, in du-ty bound; The
2nd YEOMAN.

p As es-cort for the pri-son-er We sought his cell, in du-ty bound; The

dou-ble gratings op-en were, No pri-son-er at all they found, They hunt-ed high, They

dou-ble gratings op-en were, No pri-son-er at all they found, They hunt-ed low,

dou-ble gratings op-en were, No pri-son-er at all we found, We hunt-ed high, We

dou-ble gratings op-en were, No pri-son-er at all we found, We hunt-ed low,

hunt - ed here, The man they sought with an - xious care Had

They hunt - ed there— The man they sought with an - xious care Had

hunt - ed here, The man we sought with an - xious care Had

We hunt - ed there— The man we sought with an - xious care Had

van-ish'd in - to emp - ty air! The man they sought with anxious care Had vanish'd in - to emp - ty air!

van-ish'd in - to emp - ty air! The man they sought with anxious care Had vanish'd in - to emp - ty air!

van-ish'd in - to emp - ty air! The man we sought with anxious care Had vanish'd in - to emp - ty air!

van-ish'd in - to emp - ty air! The man we sought with anxious care Had vanish'd in - to emp - ty air!

T
LIEUTENANT.

(to WILFRED.)

As-tound-ing news! The pris-'ner fled.

Thy life shall for-feit be in-

WILFRED.

-stead!

My lord, I did not set him free,

I hate the man-my ri-val hel

LIEUT. (to WILFRED.)

Thy life shall for-feit be in-

MERYLL.

The pris-'ner gone- I'm all a-gape!

WILFRED.

- stead! My lord,

Who could have help'd him to es - cape?

PHOEBE.

I did not set him free! In - deed I can't i - ma - gine who! I've no i - dea at all - have

DAME CARRUTHERS.

ELSIE.

you? Of his es - cape no tra - ces lurk, Enchantment must have been at work! What have I

done! Oh, woe is me! I am his wife, and he is

PHOEBE & DAME CARRUTHERS.

In - deed I can't i - ma - gine who! I've no i - dea at all, have

POINT.

free! Oh! woe is you? Your an-guish sink! Oh, woe is
you?

me, I rather think! Oh, woe is me, I rather think! Yes, woe is me, I rather think! What'er be-

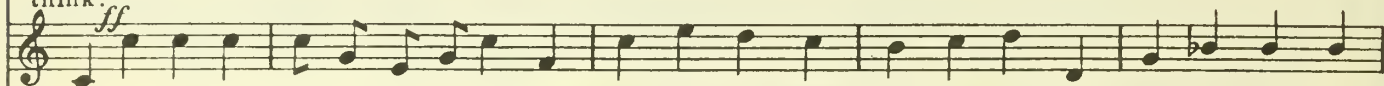
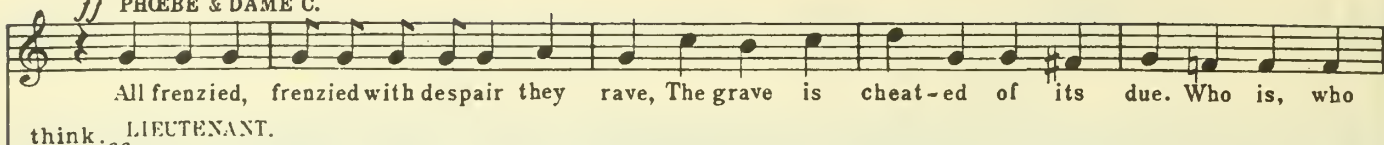
- tide You are his bride, And I am left A lone-be-reft! Yes, woe is me, I rather think! Yes, woe is

cresc.

cresc. molto
TUTTI. *p*
Ahl

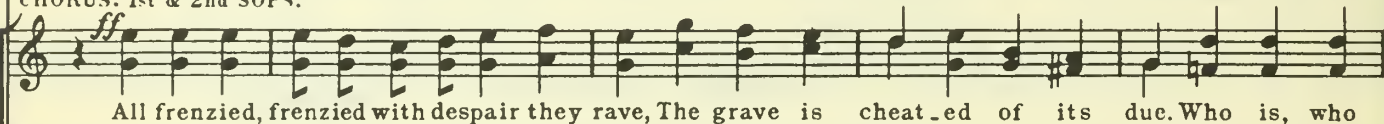
me, I rather think! Yes, woe is me, Yes, woe is me, Yes, woe is me, Yes, woe is me, I rather

molto

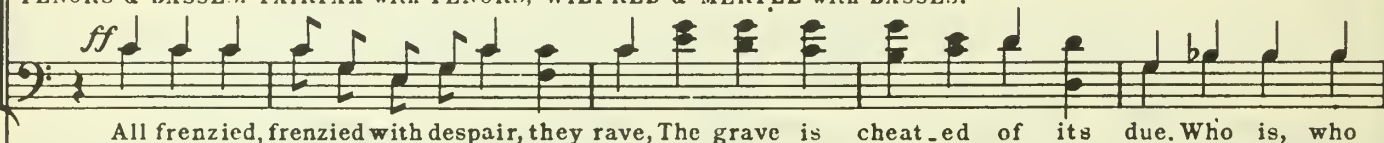
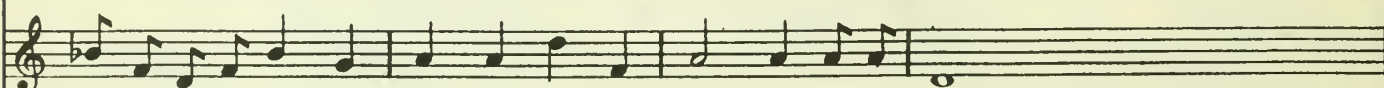
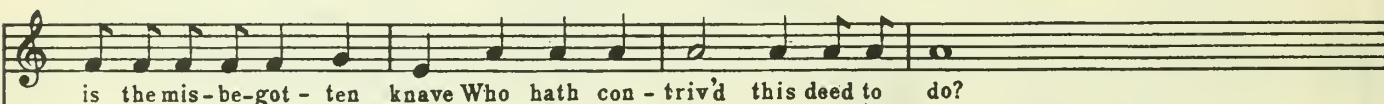
*Allegro con molto brio.**ff* PHOEBE & DAME C.

(LIEUT.) All frenzied, frenzied with despair I rave, The grave is cheat-ed of its due. Who is, who

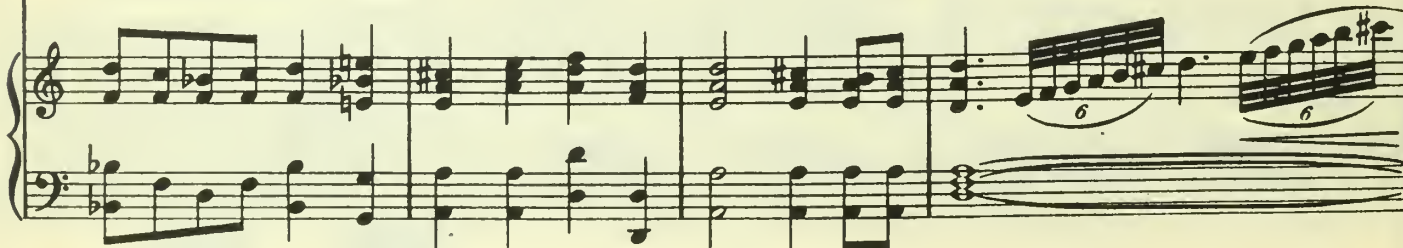
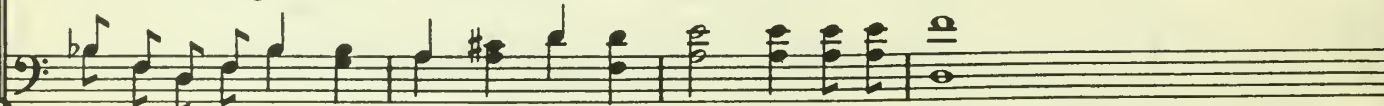
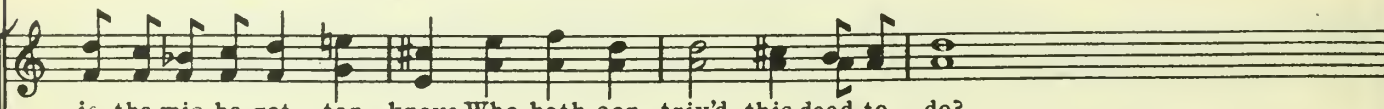
CHORUS. 1st & 2nd SOPRS.

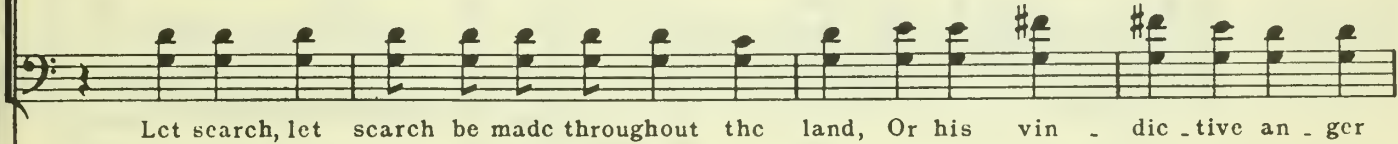
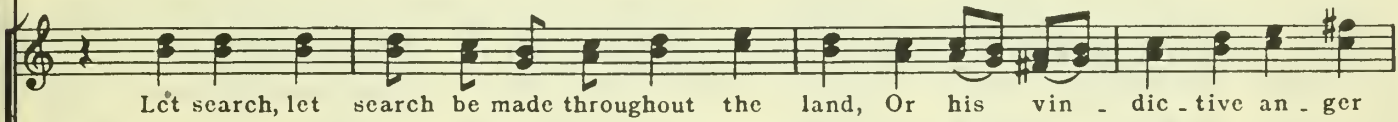
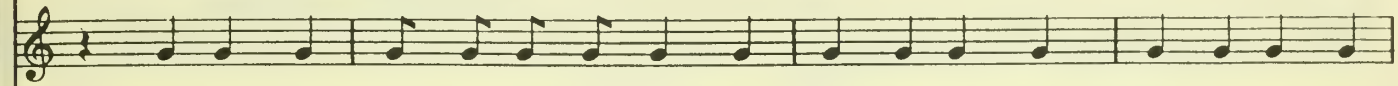
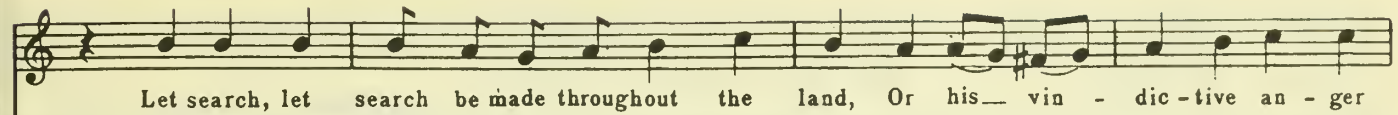


TENORS & BASSES. FAIRFAX with TENORS, WILFRED & MERYLL with BASSES.

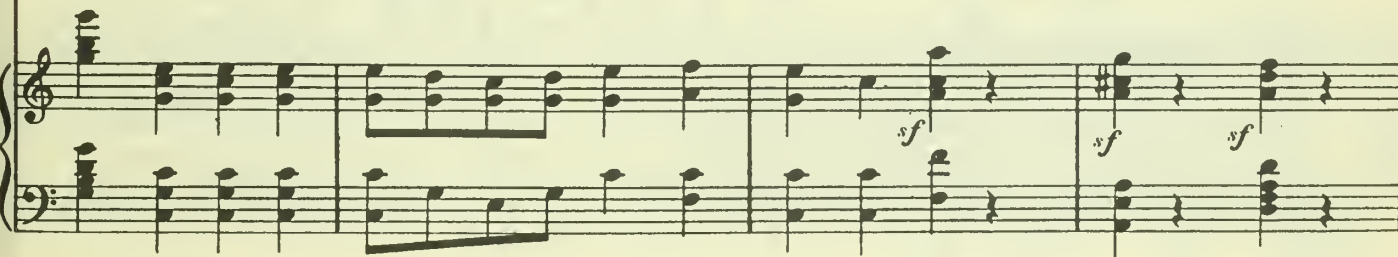
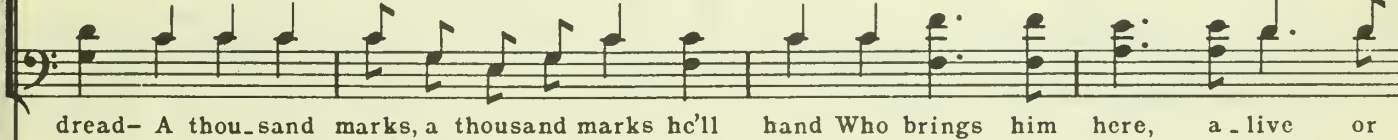
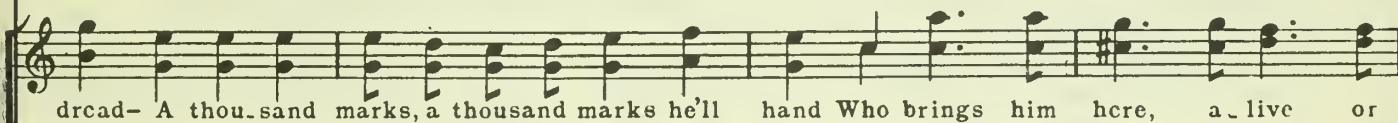
*Allegro con molto brio.*

is the mis.be-got - ten knave Who hath con - triv'd this deed to do?





W



dead, Who brings — him here, a - live —

(L.) dead, Who brings — him — here, a - live —

dead, Who brings — him here, a - live —

dead, Who brings — him — here, a - live —

sf *sf*

Ad. *

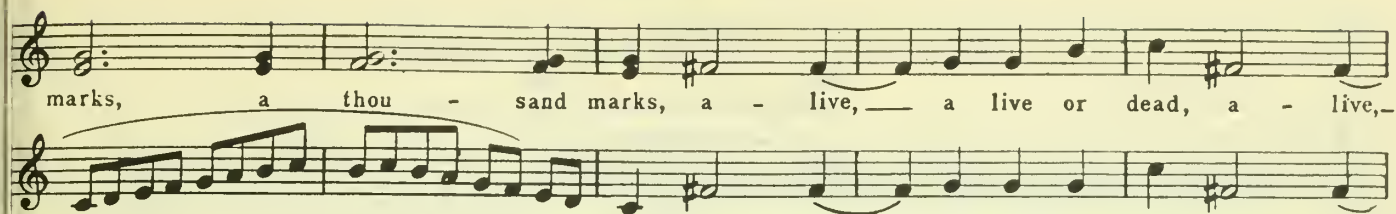
or dead! A thou - sand

(L.) or dead! A thou - sand, thou - - -

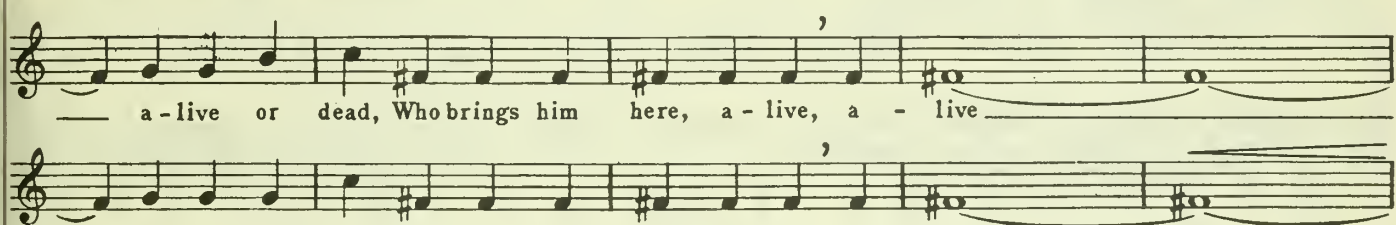
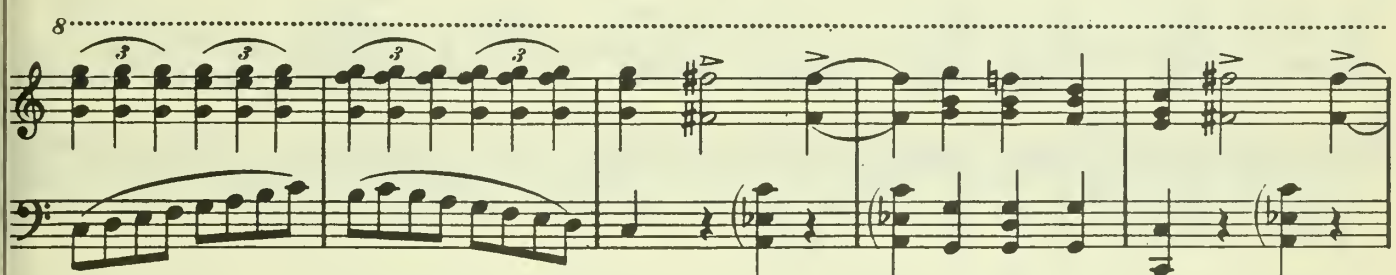
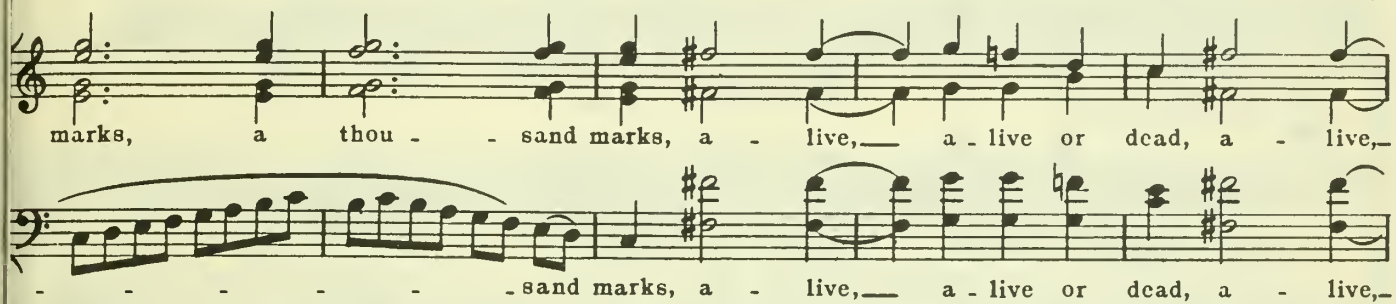
or dead! A thou - - - sand

or dead! A thou - sand, thou - - -

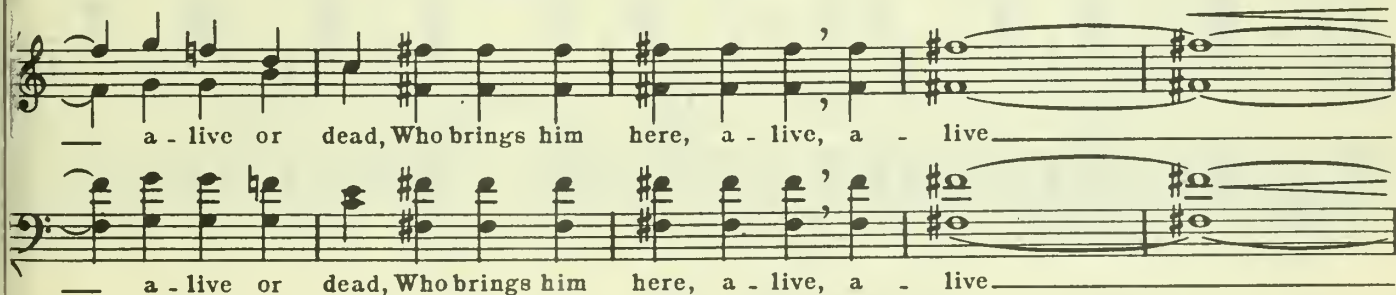
Ad. *



(L.) - - - - sand marks, a - live, a - live or dead, a - live, -



(L.) a - live or dead, Who brings him here, a - live, a - live



or dead!

or dead!

or dead!

or dead!

8.....

8.....

18577

Ad.

*

END OF ACT I.

Act II.

No 1.

CHORUS. SOLO.-(Dame Carruthers.)

Andante non troppo lento.

IANO.

The musical score is written for piano accompaniment in 9/8 time. It consists of six systems of music. The first system is marked 'p' and 'p marcato'. The second system has a 'cresc.' marking. The third system has a 'dim.' marking. The fourth system has a 'p' marking. The fifth system has a 'p' marking. The sixth system has a 'p' marking. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

1st & 2nd SOPRANOS.

Night— has spread her pall once more, And— the pris - - 'ner still is

free: O - - pen is his dun - geon door, Useless his

dun - - geon key! He has sha - - ken

1st SOP.

off his yoke— How, no mor - tal man can tell!

unis.

Shame — on lout - ish jail - or-folk—

Shame on sleep - y sen - ti -

SOLO. DAME CARRUTHERS.

- nel! —

Warders are ye? Whom do ye ward?

p

Warders are ye? Whom do ye ward?

Bolt, bar, and key, Shackle and

.cord, Fetter and chain, Dungeon of stone, All are in vain—

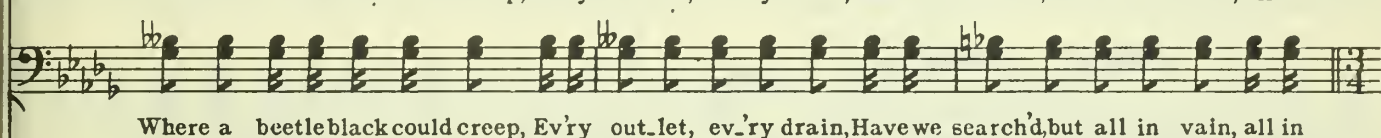
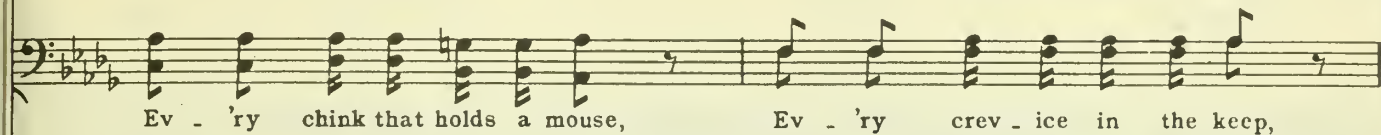
Prisoner's flown!

Spite of ye all, he is free-he is free! Whom do ye ward? Pretty warders are

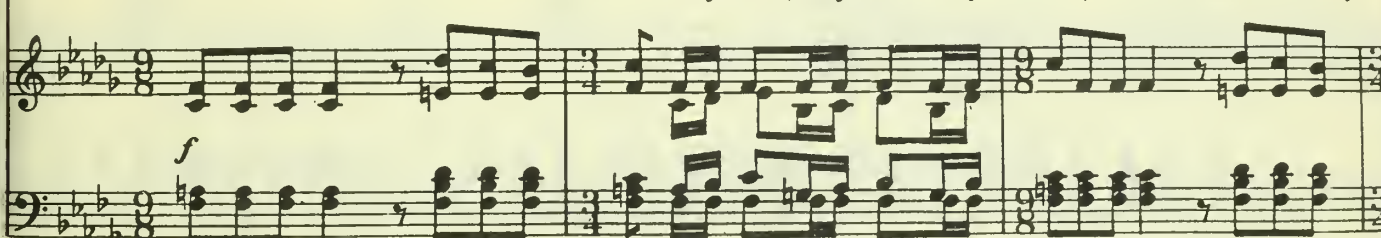
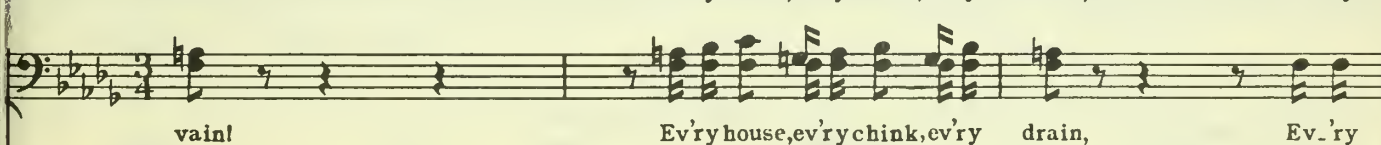
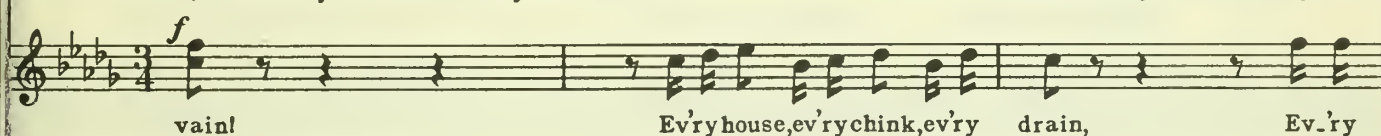
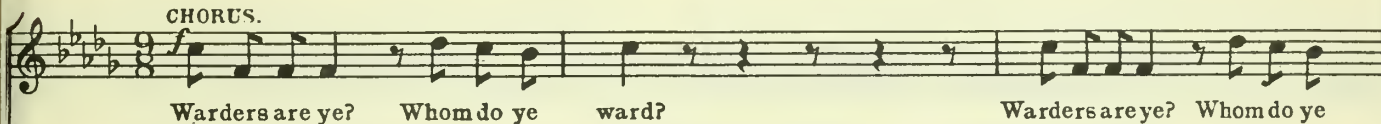
ye! CHORUS. 1st & 2nd SOPRANOS. *unis.*
 Pretty warders are ye! Whom do ye ward? Spite of ye all, he is free-he is

free! Whom do ye ward? Pretty warders are ye!

TENORS
 Up and down, and in and out, Here and there, and round a-bout; Ev-'ry chamber, ev-'ry house,
 BASSES.
 Up and down, and in and out, Here and there, and round a-bout; Ev-'ry chamber, ev-'ry house,



CHORUS.



ward? Night _____ has spread her

chamber, ev'ry outlet Have we search'd, but all in vain! Warders are

chamber, ev'ry outlet Have we search'd, but all in vain!

p

Ad. *

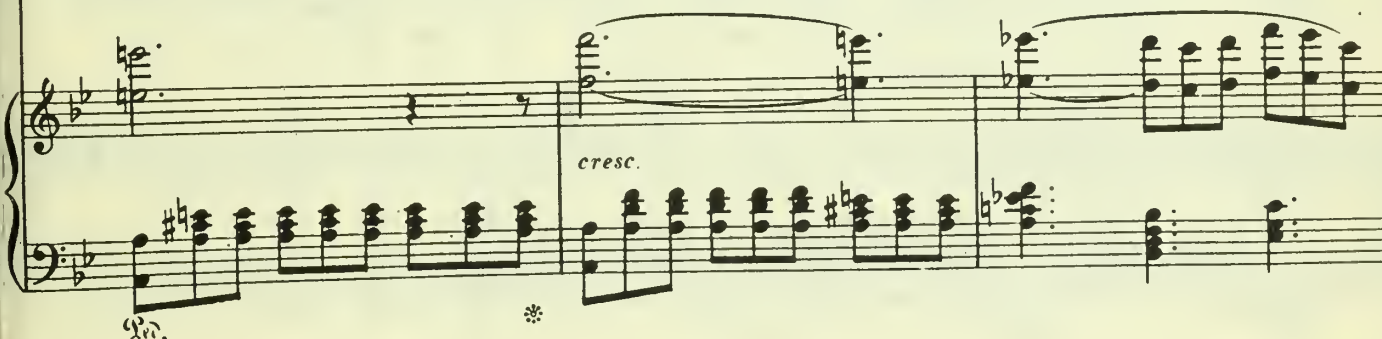
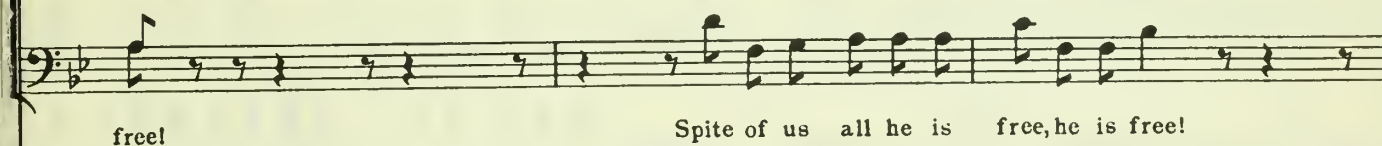
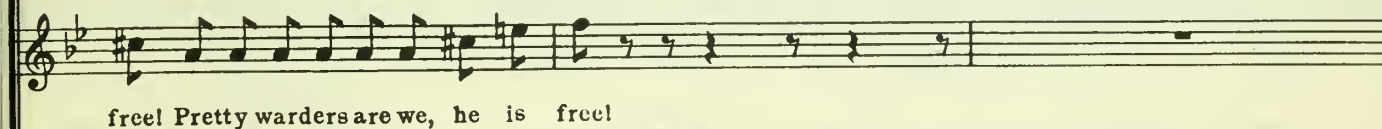
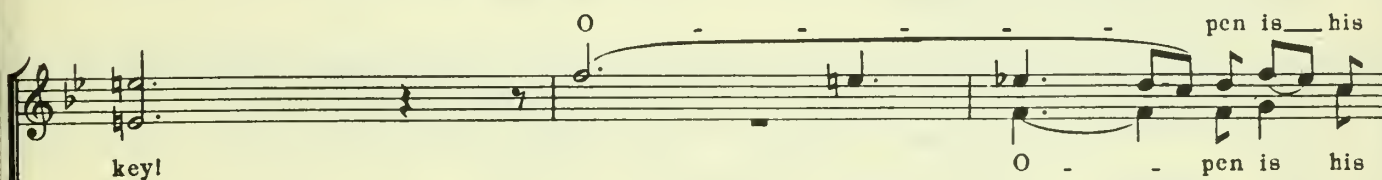
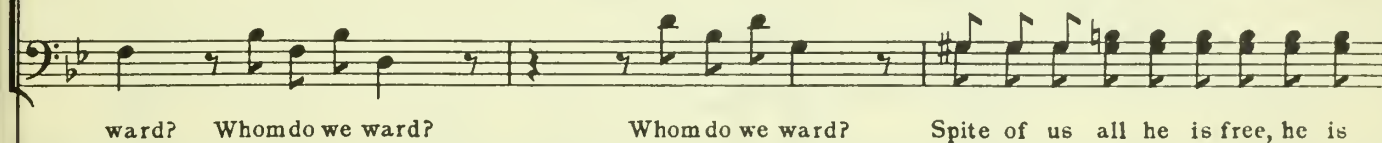
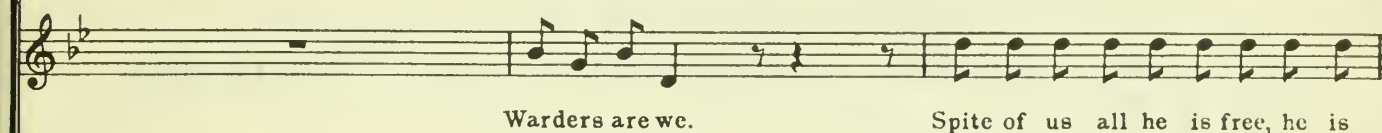
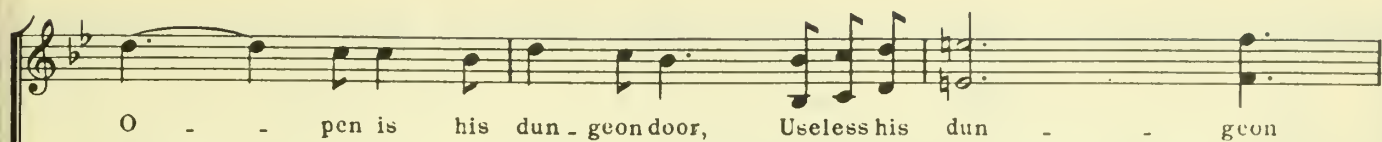
fall once more and the pris - 'ner still is free:

we. Whom do we ward? Whom do we ward?

f

Warders are we. Whom do we

Ad. * *Ad.* * *Ad.* *



f dun - - geon door, He is free! He is

f Spite of us all he is free, he is free! Pretty warders are we, he is free! He is

f Spite of us all he is free, he is free! Pretty warders are we, he is free! He is

free! Pretty warders are ye, he is free! He is free!— Pretty warders are ye!

free! He is free! He is free!— Pretty warders are we!

free! He is free! He is free!— Pretty warders are we!

Ca. * *Ca.* * *Ca.* * *Ca.* *

No 2.

SONG:-(Point.)

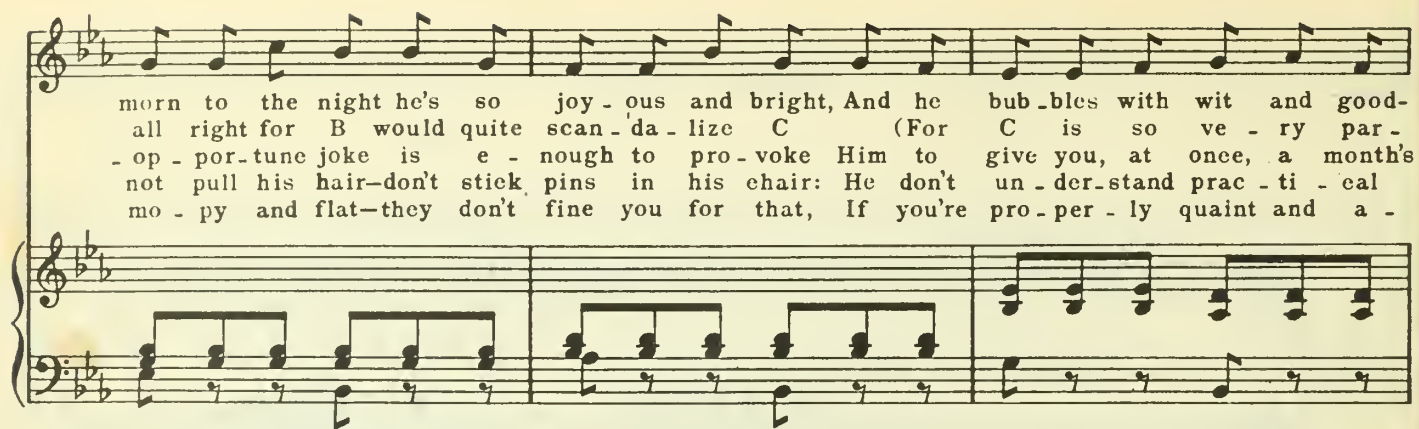
Allegro comodo.

VOICE.

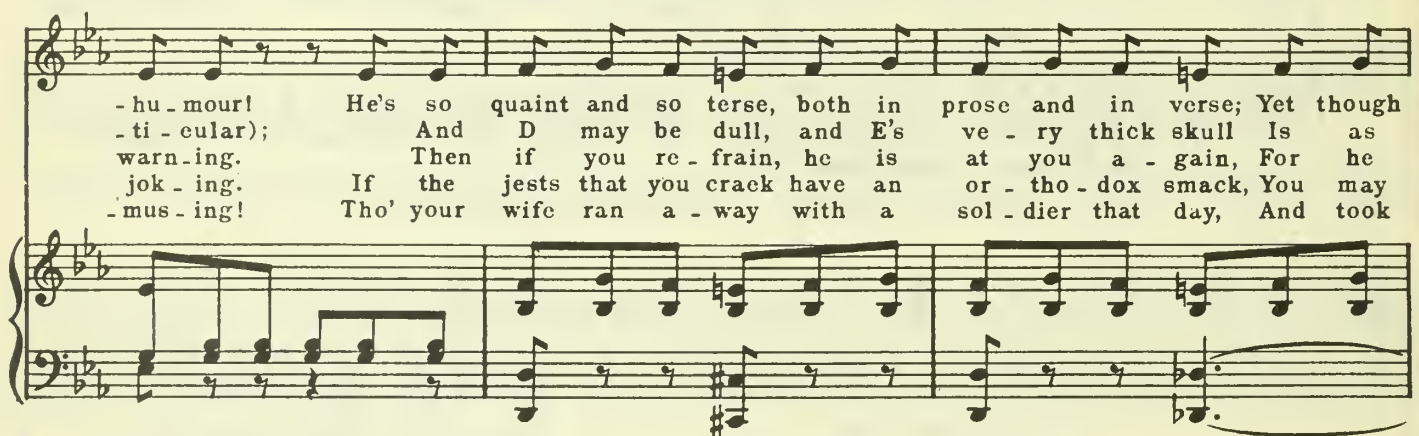
PIANO.

1. Oh! a pri_vatebuf_foon is a
2. If you wish to suc_ceed as a
3. If your mas_ter is sur_ly, from
4. Comes a Bish_op, may-be, or a
5. Tho' your head it may rack with a

light-heart_ed loon, If you lis_ten to pop_u_lar ru_mour; From the
 jes_ter, you'll need To con_sid_er each per_son's au_ri_cular: What is
 get_ting up ear_ly (And tem_pers are short in the morn_ing;) An in_
 sol_emn D. D- Oh, be_ware of his an_ger pro_vok_ing! Bet_ter
 bil_ious at_tack, And your sen_ses with tooth_ache you're los_ing, Don't be



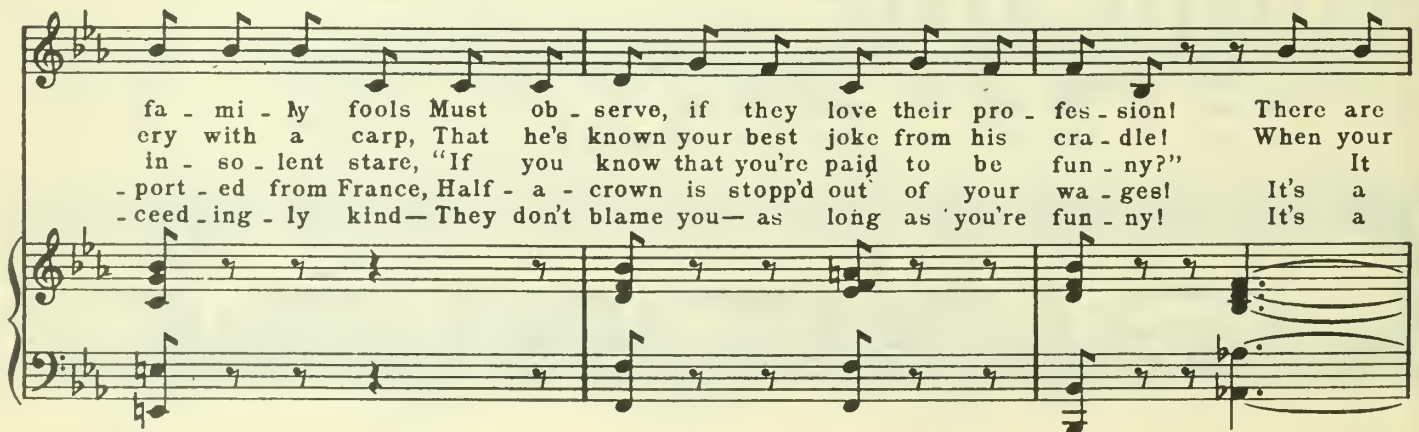
morn to the night he's so joy-ous and bright, And he bub-bles with wit and good-
all right for B would quite scan-da-lize C (For C is so ve-ry par-
-op-por-tune joke is e-nough to pro-voke Him to give you, at once, a month's
not pull his hair—don't stick pins in his chair: He don't un-der-stand prac-ti-cal
mo-py and flat—they don't fine you for that, If you're pro-per-ly quaint and a-



-hu-mour! He's so quaint and so terse, both in prose and in verse; Yet though
-ti-cular); And D may be dull, and E's ve-ry thick skull Is as
warn-ing. Then if you re-frain, he is at you a-gain, For he
jok-ing. If the jests that you crack have an or-tho-dox smack, You may
-mus-ing! Tho' your wife ran a-way with a sol-dier that day, And took



peo-ple for-give his trans-gres-sion, There are one or two rules that all
emp-ty of brains as a la-dle; While F is F sharp, and will
likes to get va-lue for mo-ney; He'll ask then and there, with an
get a bland smile from these sa-ges; But should they by chance, be im-
with her your tri-fle of mo-ney; Bless your heart, they don't mind—they're ex-



fa-mi-my fools Must ob-serve, if they love their pro-fes-sion! There are
ery with a carp, That he's known your best joke from his cra-dle! When your
in-so-lent stare, "If you know that you're paid to be fun-ny?" It
-port-ed from France, Half-a-crown is stopp'd out of your wa-ges! It's a
-ceed-ing-ly kind—They don't blame you—as long as you're fun-ny! It's a

one or two rules, Half - a - do - zen may be, That all fa - mi - ly fools Of what
hu - mour they flout, You can't let your - self go; And it *does* put you out When a
adds to the task Of a mer - ry - man's place, When your prin - ci - pal asks, With a
gen - e - ral, rule. Tho' your zeal it may quench, If the fa - mi - ly fool Tells a
com - fort to feel If your part - ner should flit, Tho' you suf - fer a deal, They don't

ev - er de - gree, Must ob - serve, if they love their pro -
per - son says, "Oh, I have known that old joke from my
scowl on his face, If you know that you're paid to be
joke that's too French, Half - a - crown is stopp'd out of his
mind it a bit - They don't blame you - so long as you're

1, 2, 3 & 4. 5.
fes - sion. fun - ny!
cra - dle!"
fun - ny?
wa - ges!

ff

No. 3.

DUET.— (Point and Wilfred.)

Allegro vivace. $\frac{3}{8}$

PIANO. *f*

POINT.

1. Here-up _ on we're both a _ greed, All that we two Do a _ gree to We'll se -
 2. In -re _ turn for my own part I am mak-ing Un-der-tak-ing, To in -

WILFRED.

1. Here-up _ on we're both a _ greed, All that we two Do a _ gree to We'll se -
 2. In re _ turn for your own part You are mak-ing Un-der-tak-ing, To in -

p

_ cure by sol-ern deed, To pre-vent all Er-ror men-tal. You on El-sie are to
 _ struct you in the art (Art a-maz-ing, Won-der rais-ing) Of a jes-ter, jest-ing

_ cure by sol-ern deed, To pre-vent all Er-ror men-tal.
 _ struct me in the art (Art a-maz-ing, Won-der rais-ing)

call With a sto_ry Grim and go_ry;
free. Proud po_si_tion- High am_bi_tion!

How this Fair_fax died, and all I de_
And a live_ly one I'll be, Wag - a -

I to swear to! Wag - a - wag - ging, I to swear to! Wag - a - wag - ging,
_clare to You're to swear to! I de_clare to, I de_
- wag - ging, Ne_ ver flag - ging, ne_ ver flag - ging, ne_ ver

I to swear to, You de_clare to, I to swear to!
ne_ ver flag - ging, Wag - a - wag - ging, ne_ ver flag - ging!

_clare to, I de_clare to You're to swear to, I de_clare to!
flag - ging, Wag - a - wag - ging, ne_ ver flag - ging, Wag - a - wag - ging!

Tell a tale of cock and bull, Of con - vin - cing

Tell a tale of cock and bull, Of con - vin - cing

p

de - tail full! Tale tre - men - dous, Heav'n de - fend us!

de - tail full! Tale tre - men - dous, Heav'n de - fend us!

What a tale of cock and bull! bull! What a tale of

What a tale of cock and bull! bull!

1. 2.

f *p*

cock, What a tale of cock, What a tale of cock and bull, cock and
What a tale of bull! What a tale of bull! What a tale of cock and bull, cock and

bull, cock-and bull! Heav'n de fend us! What a tale of cock and bull!
bull, cock and bull! Heav'n de fend us! What a tale of cock and bull!

cresc. *ff*

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No. 4.

BALLAD.—(Fairfax.)

Andante con espress.

VOICE. Free from his fet - ters grim—

PIANO. *p* *And.* *

Free to de - part;— Free both in life and limb—

In all— but heart! Bound to an un - known bride

For good and ill; Ah, is not one so tied— A

pris - - 'ner still, A pris - 'ner still? Ah, is not one so

tied. A pris - 'ner still?

Free, yet in fet - ters held Till his last hour,—

Gyves that no smith can weld, No rust— de - vour!

Al - though a monarch's hand Had set him free,

Of all the cap-tive band The sad - - - - - dest

he, The sad - - - - - dest he! Of all the cap-tive band The

sad-dest, sad - - - - - dest he!

cresc.

dim.

p

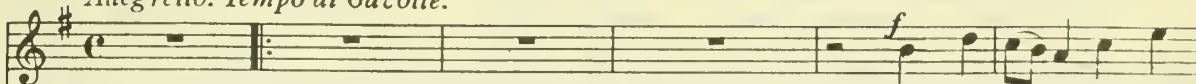
rall.

colla voce

f

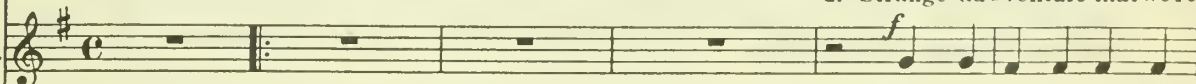
Allegretto. Tempo di Gavotte.

KATE.



1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

D. CARRUTHERS.



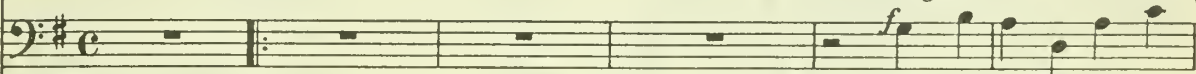
1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

FAIRFAX.



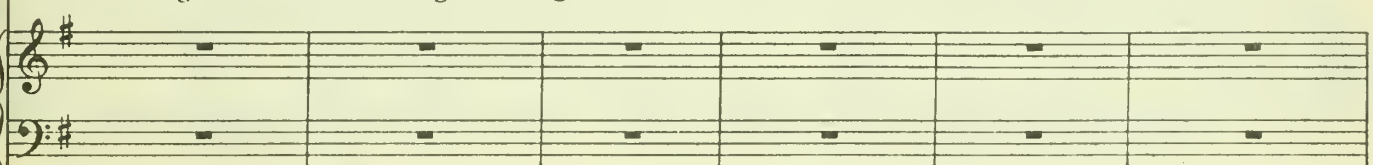
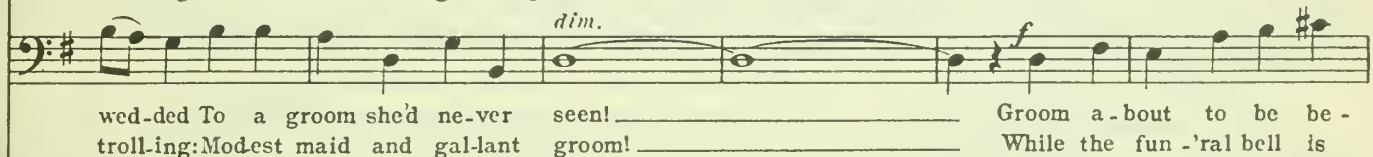
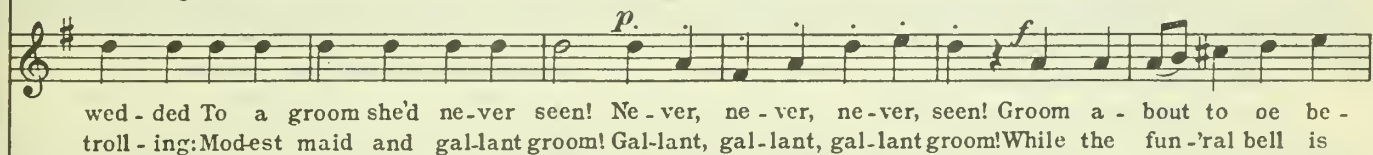
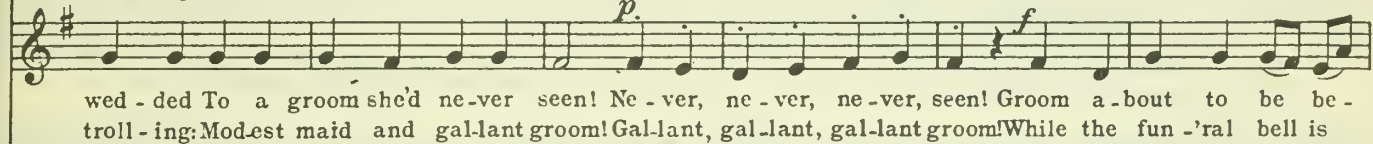
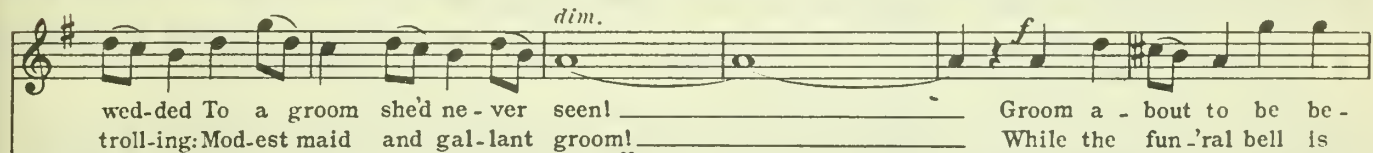
1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

Sgt. MERYLL.



1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

PIANO.



dim. *p*

-headed, In an hour on Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Mod-est maid-en will not

p *p*

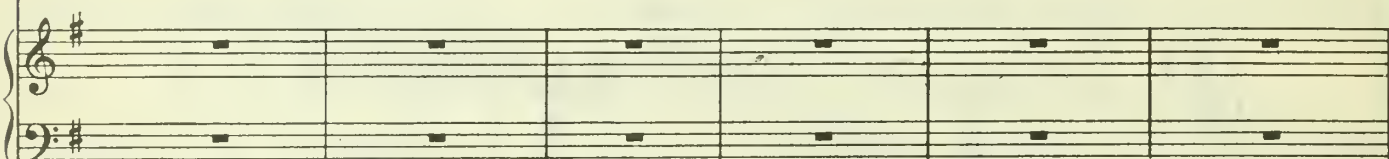
-headed, In an hour on Tow-er Green! Tow-er, Tow-er, Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Bim-a, Bim-a, Bim-a - boom! Mod-est maid-en will not

p *p*

-head-ed, In an hour on Tow-er Green! Tow-er, Tow-er, Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Bim-a, Bim-a, Bim-a - boom! Mod-est maid-en will not

p

-head-ed, In an hour on Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Mod-est maid-en will not



cresc. *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid - ensigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but sixteen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

cresc. *f* *dim.*

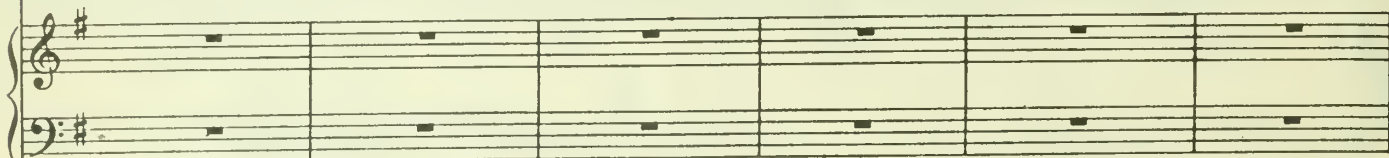
ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but sixteen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

cresc. *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but sixteen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

cresc. *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but sixteen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a



p 1. 2. *p*

-teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er tomb!

tomb- Tow-er, Tow-er, Tow-er

p *p*

-teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er tomb!

tomb- Tow-er, Tow-er, Tow-er

p *p*

-teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er tomb!

tomb- Tow-er, Tow-er, Tow-er

p *p*

-teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er tomb!

tomb- Tow-er, Tow-er, Tow-er

p *p*

cresc. *dim.* *p*

Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!

cresc. *dim.* *p*

Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!

cresc. *dim.* *p*

Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!

cresc. *dim.* *p*

Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!

cresc. *dim.* *p*

Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!

cresc. *dim.* *p*

Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!

cresc. *dim.* *p*

Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!

cresc. *dim.* *p*

Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!

Slower.

Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!

No 6. SCENE.—(Elsie, Phoebe, Dame Carruthers, Fairfax, Wilfred, Point, Lieutenant, Sergeant Meryll, and Chorus.)

Allegro con fuoco.

VOICE. *RECIT. MERYLL.*
Hark! What was that, sir?

PIANO. *RECIT.*

FAIRFAX. MERYLL.
Why, an ar-que-bus—Fired from the wharf, un-less I much mis-take. Strange—

and at such an hour! What can it mean?

p a tempo *cresc.*

f

18577.

CHORUS.
TENORS.

Now what can that have been—

a shot so late at night,

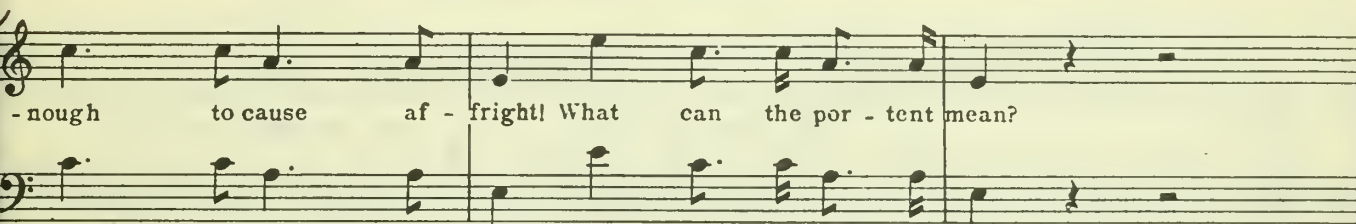
E -

BASSES.

Now what can that have been—

a shot so late at night,

E -

TUTTI.
SOPRANOS.

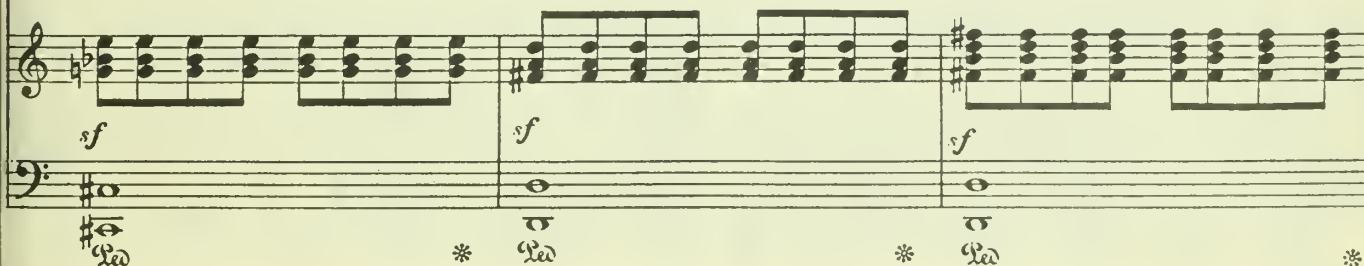
Are foe-men in the land? Is

Lon-don to be wreck'd?

What are we to ex-pect? What

TENORS & BASSES.

Are foe-men in the land? Is Lon-don to be wreck'd?



dan-ger is at hand? Let us un - der - stand What dan-ger is at

What are we to ex-pect? What dan-ger is at hand What dan-ger is at

sf *sf*

Re * *Re* * *Re* *

RECIT. *LIEUT.*

hand! Who fired that shot! At once the truth de-clare!

hand!

RECIT.

fp

Re *

POINT.

My lord 'twas he— to rash - ly judge for—

WILFRED.

My lord, 'twas I— to rash - ly judge for - bear!

f *mf*

Allegro con brio.

- bear!

ff

p

POINT.

WILFRED.

Or a spec-tre all ap-pal-ling—

Like a ghost his vi-gil keep-ing— I be-

pp

I should ra-ther call it crawl-ing— He was crawling—

- held a fi-gure creep-ing— He was creep-ing— He was

Crawling! He was crawling— Crawling!

creeping,creeping— He was creeping— He was creeping,creeping— Not a

moment's hes-i-ta-tion-I my-self, up-on him flung, With a hur-ried ex-clam-a-tion To his

dra-per-ies I hung; Then we clos'd with one an-o-ther In a rough-and-tumble smother; Col'nel

Fair-fax and no o-ther Was the man to whom I clung!

ELSIE with 1st SOPS.
PHOEBE & DAME C. with 2nd SOPS.
FAIRFAX with TENORS.

Col'nel Fair-fax and no o-ther, Col'nel
LIEUT. & MERYLL with BASSES.

Col'nel Fair-fax and no o-ther, Col'nel

Fair-fax and no o-ther, Col'nel Fair-fax and no o-ther Was the man to whom he clung!

Fair-fax and no o-ther, Col'nel Fair-fax and no o-ther Was the man to whom he clung!

POINT.

WILFRED.

It re - sem - bled more a struggle—

Af - ter migh - ty tug and tus - sle—

He, by

*p**pp*

Or by some in - fer - nal juggle—

I should

dint of stronger muscle—

From my clutches quickly slid - ing—

ra - ther call it slip - ping—

Or es - cap - ing to the ship - ping—

With the view, no doubt, of hid - ing—

With a

I'd de - scribe it as a shiv - er -

gasp, and with a quiv - er -

Down he dived in - to the ri - ver, And, a -

- las, I can not swim! **TUTTI.**
CHORUS.

p It's e - nough to make one shiv - er, With a *f* gasp, and with a quiv - er, Down he

p It's e - nough to make one shiv - er, With a *f* gasp, and with a quiv - er, Down he

WILFRED.

p dived in - to the ri - ver, It was *p* ve - ry brave of him!

p dived in - to the ri - ver, It was *p* ve - ry brave of him!

POINT.

I should

- nu - i - ty is catching; With the view my king of pleasing, Ar - que - bus from sentry snatching -

ra - ther call it seiz - ing -

With an ounce or two of lead I des - patch'd him thro' the head! TUTTI. CHORUS.

With an

With an

f

WILFRED.

I dis - charg'd it without winking, Lit - tle

ounce or two of lead He des - patch'd him thro' the head!

ounce or two of lead He des - patch'd him thro' the head!

p

POINT.
I should say a lump of lead.

time I lost in thinking, Like a stone I saw him sink-ing—

**TUTTI.
CHORUS.**
He dis -
He dis -

POINT.
I should

WILFRED.
Like a stone I saw him sinking—

-charg'd it with-out winking, Lit-tle time he lost in think-ing!

-charg'd it with-out winking, Lit-tle time he lost in think-ing!

say a lump of lead. Like a heavy lump of lead.

Like a stone, my boy, I said— Like a

Like a heavy lump of lead.

stone, my boy, I said—

A - ny - how the man is dead. Whether

Ad

stone or lump of lead! **TUTTI.**
CHORUS. *cresc.*

A - ny - how the man is dead, And whether stone or lump of lead, Ar-que - *cresc.*

A - ny - how the man is dead, And whether stone or lump of lead, Ar-que - *f*

cresc. *f*

* *Ad* *

- bus from sentry seizing, With the view his king of pleasing, Ar-que - bus from sentry seizing, With the

- bus from sentry seizing, With the view his king of pleasing, Ar-que - bus from sentry seizing, With the

view his king of pleasing, Wil-fred shot himthro' the head, And he's ve-ry, ve-ry dead! And it

view his king of pleasing, Wil-fred shot himthro' the head, And he's ve-ry, ve-ry dead! And it

ff *sf*

stringendo

mat-ters ve-ry lit-tle whether stone or lump of lead, It is ve-ry, ve-ry certain that he's

mat-ters ve-ry lit-tle whether stone or lump of lead, It is ve-ry, ve-ry certain that he's

stringendo

RECIT. LIEUT.

The riv-er must be dragged— No time be

ve-ry, ve-ry, dead!

ve-ry, ve-ry, dead!

ff *ff* *fp RECIT.*

lost, The bo - dy must be found, at a - ny cost. To this at -

a tempo
- tend with-out un-due de - lay; So set to work with what dis-patch ye

p a tempo animato

may! **TUTTI CHORUS.**
Yes, yes, we'll set to work with what dispatch we may!
Yes, yes, we'll set to work with what dispatch we may!

ff Hail the va - liant fel - low who Did — this

ff Hail the va - liant fel - low who Did this

ff sf sf sf

deed - of der-ring-do! Hon - ours wait on such an

deed of der-ring-do! Hon - ours wait on such an

sf

Ed *

one; By my head, 'twas brave - ly done, 'twas

one; By my head, 'twas brave - ly done, 'twas

brave - ly done! Now, by my head, 'twas bravely done!

brave - ly done! Now, by my head, 'twas bravely done!

Ed.

Ed. *

No 7.

TRIO.—(Elsie, Phoebe, and Fairfax.)

Property of
BRIGHAM YOUNG UNIVERSITY
OPERA WORKSHOP

Allegretto grazioso.

VOICE.

VOICE.

PIANO.

Allegretto grazioso.

made the best use of his time, — His twig he'll so care-ful-ly lime — That
man who would woo a fair maid, — Should 'pren-tice him-self to the trade, — And

ev - e-ry bird Will come down at his word, — What - ev - er its plu-mage or clime. He must
stu - dy all day, In me - tho-di-cal way, How to flat-ter, ca-jole, and per-suade He should

learn that the thrill of a touch May mean lit - tle, or - no - thing, or much; It's an -

'prentice him - self at four - teen, And prac - tice from morn - ing to e'en; And

in - strument rare, To be han - dled with care, And ought to be treat - ed as such, ought —

when he's of age, If he will, I'll en - gage, He may cap - ture the heart of a queen, the heart. —

— to be treat - ed as such. It is pure - ly a mat - ter of skill, — Which

PHOEBE.

It is pure - ly a mat - ter of skill, — Which

— of — a queen! It is pure - ly a mat - ter of skill, — Which

all may at-tain if they will— But ev - e-ry Jack, He must stu-dy the knack If he

all may at-tain if they will— But ev - e-ry Jack, He must stu-dy the knack If he

all may at-tain if they will— But ev - e-ry Jack, He must stu-dy the knack If he

cresc.

wants to make sure of his Jill! If he wants to make sure— of his Jill!

wants to make sure of his Jill! If he wants to make sure— of his Jill!

wants to make sure of his Jill! If he wants to make sure— of his Jill!

sf

1. ELSIE 2.

If he's

PHOEBE.

Then a

f

glance may be tim - id or free, ——— It will va - ry in might - y de-

- gree, ——— From an im - pu-dent stare To a look of des - pair That no

maid with - out pi - ty can see; And a glance of des - pair is no

guide— It may have its ri - dic - u - lous side; It may

draw you a tear Or a box on the ear; You can nev - er be sure till you've

rall.

It is

rall. *a tempo*

tried! Ne - - ver be sure till you've tried! It is

It is

colla voce *a tempo*

Q *

pure - ly a mat - ter of skill, — Which all may at - tain if they will. — But

pure - ly a mat - ter of skill, — Which all may at - tain if they will. — But

pure - ly a mat - ter of skill, — Which all may at - tain if they will. — But

ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his

ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his

ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his

Jill If he wants to make sure, — to make sure

Jill If he wants to make sure, — of his Jill, But ev - 'ry

Jill If he wants to make sure, — of his Jill, But ev - 'ry

of — his Jill! sure — of his Jill! If he

Jack, Must stu - dy the knack, But ev - 'ry Jack, Must stu - dy the knack If he

Jack, Must stu - dy the knack, But ev - 'ry Jack, Must stu - dy the knack If he

wants to make sure of his Jill! Yes, ev - e - ry Jack, Must

wants to make sure of his Jill! Yes, ev - e - ry Jack, Must

wants to make sure of his Jill! Yes, ev - e - ry Jack, Must

stu - dy the knack If he wants to make sure of his Jill!

stu - dy the knack If he wants to make sure of his Jill!

stu - dy the knack If he wants to make sure of his Jill!

stu - dy the knack If he wants to make sure of his Jill!

stu - dy the knack If he wants to make sure of his Jill!

stu - dy the knack If he wants to make sure of his Jill!

QUARTET.—(Elsie, Phoebe, Fairfax, & Point.)

Allegretto grazioso. **ELSIE.**

VOICE. When a woo-er Goes a - wooing, Naught is tru - er Than his

PIANO. *p*

joy.

FAIRFAX.

Maid - en hush-ing All his su - ing - Bold - ly blush-ing - Brave - ly coy! Brave - ly

ELSIE.

Bold - ly blush-ing - Brave - ly coy!

PHOEBE.

Oh, the

Oh, the

coy! ——— Bold - ly blush - ing - **POINT.**

Oh, the

Oh, the happy days of do - -

p

happy days of do.ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the

happy days of do.ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the

happy days of do.ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the

.ing! ————— Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the

sweets that ne - ver cloy!

sweets that ne - ver cloy! When a brother leaves his sis.ter For an.

sweets that ne - ver cloy!

sweets that ne - ver cloy!

oth.er, Sis.ter weeps. Tears that trickle, Tears that blister-'Tis but mickle Sis.ter reaps! Tears that

*W. **

ELsie.
Oh, the

PHOEbe.
Oh, the

FAIRFAX.
Oh, the

POINT.
Oh, the doing and un - do -

tric - kle, Tears that blis - ter -

doing and un - do - ing, Oh, the sighing and the su - ing, When a brother goes a - wooing, And a

doing and un - do - ing, Oh, the sighing and the su - ing, When a brother goes a - wooing, And a

doing and un - do - ing, Oh, the sighing and the su - ing, When a brother goes a - wooing, And a

- ing, Oh, the sighing and the su - ing, When a brother goes a - wooing, And a

sobbing sis - ter weeps!

sobbing sis - ter weeps!

sobbing sis - ter weeps!

sobbing sis - ter weeps! When a jes - ter Is out - witted, Feelings

fes - ter, Heart is lead! Food for fishes On - ly fitted, Jes - ter wishes He was

dead! Food for fishes On - ly fitted, Jes - ter wishes He was dead!

Oh, the doing and un - do.ing, Oh, the sighing and the suing, When a jes-ter goes a -

Oh, the doing and un - do.ing, Oh, the sighing and the suing, When a jes-ter goes a -

Oh, the doing and un - do.ing, Oh, the sighing and the suing, When a jes-ter goes a -

— Oh, the doing and un - do.ing, Oh, the sighing and the suing, When a jes-ter goes a -

-woeing, And he wishes he — was dead! Oh, the doing and un -

-woeing, And he wishes he — was dead! Oh, the doing and un -

-woeing, And he wishes he — was dead! Oh, the doing and un -

-woeing, And he wishes he — was dead! Oh, the doing and un -

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he_

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he_

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he_

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he_

dim.

— was dead, He wishes he was dead! —

— was dead, He wishes he was dead! —

— was dead, He wishes he was dead! —

— was dead, He wishes he was dead! —

p

rall.

Nº 9.

DUET.—(Dame Carruthers and Sergeant Meryll.)

Allegro vivace e con brio.

PIANO.

DAME CARRUTHERS.

Rap - ture, rap - ture! When love's vo - ta - ry, Flushed with cap - ture,

Seeks the no - ta - ry, Joy and jol - li - ty Then is pol - i - ty; Reigns fri - vol - i - ty!

Rap - ture rap - ture! Joy and jol - li - ty Then is pol - i - ty; Reigns fri - vol - i - ty

SERGEANT MERYLL.

Rap-ture, rap - ture! Dole - ful, dole - ful! When hu-man-i - ty, With its soul full

Of sat-an-i - ty, Court - ing pri-vi-ty, Down de-cli-vi - ty Seeks cap-ti - vi - ty!

Dole - ful, dole - ful! Court - ing pri-vi-ty, Down de-cli-vi - ty Seeks cap-ti - vi - ty!

DAME CARRUTHERS.

Dole - ful, dole - ful! Joy - ful, joy - ful! When vir-gin-i - ty Seeks, all coy - ful,

Man's af-fin-i-ty; Fate all flow-er-y, Bright and bow-er-y Is—her dow-er-y!

Joy-ful, joy-ful! Fate all flow-er-y, Bright and bow-er-y Is—her dow-er-y,

SERGEANT MERYLL.

Joy-ful, joy-ful! Ghast-ly, ghast-ly! When man, sor-row-ful, First-ly, last-ly,

Of to-mor-row full, Af-ter tar-ry-ing, Yields to har-ry-ing—Goes a-mar-ry-ing,

DANE CARRUTHERS.

The musical score is written for voice and piano. It consists of six systems of music. The vocal part is in the upper staff of each system, and the piano accompaniment is in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

System 1:
 Joy - ful, joy - full! Joy - ful, joy - full!
 Ghast - ly, ghast - ly! Ghast - ly, ghast - ly!

System 2:
 Joy - ful, joy - full! Joy - ful, joy - full, joy - full!
 Ghast - ly, ghast - ly! Ghast - ly, ghast - ly! Ghast - ly, ghast - ly, ghast - ly!

System 3:
 Rap - ture, rap - ture! When love's vo - ta - ry, Flushed with cap - ture,
 Dole - ful, dole - ful! When hu - man - i - ty, With its soul full

System 4:
 Rap - ture, rap - ture! When love's vo - ta - ry, Flushed with cap - ture,
 Dole - ful, dole - ful! When hu - man - i - ty, With its soul full

System 5:
 Rap - ture, rap - ture! When love's vo - ta - ry, Flushed with cap - ture,
 Dole - ful, dole - ful! When hu - man - i - ty, With its soul full

System 6:
 Rap - ture, rap - ture! When love's vo - ta - ry, Flushed with cap - ture,
 Dole - ful, dole - ful! When hu - man - i - ty, With its soul full

Dynamic markings: *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), *p* (piano).

Seeks the no-ta-ry. Joy and jol-li-ty Then is pol-i-ty, Reigns fri-vol-i-ty!

Of sat-an-i-ty, Court-ing pri-vi-ty Down de-cli-vi-ty, Seeks cap-ti-vi-ty!

Rap-ture, rap-ture! Joy and jol-li-ty Then is po-li-ty; Reigns frivoli-ty!

Dole-ful, dole-ful! Court-ing pri-vi-ty, Down de-cli-vi-ty, Seeks capti-vi-ty!

Rap-ture, rap-ture, Rap-ture, rap-ture,

Dole-ful, dole-ful! Dole-ful, dole-ful!

Rap - ture, Rap - ture. rap -
 Dole - ful, Dole - ful, dol -
 - ture, rap - ture! Joy and jol - li - ty, Then is
 - ful, Dole - ful! Court - ing pri - vi - ty, Down de -
 po - li - ty; Reigns fri - vol - i - ty! Rap - ture, rap - ture! —
 - cli - vi - ty Seeks cap - ti - vi - ty! Dole - ful, dole - ful! —
 18577

Andante grazioso.

PIANO.

1st & 2nd SOPRANOS.

Comes the pret-ty young bride, a -

- blush - ing, ti - mid.ly shrink - ing - Set all thy fears a - side - cheer - i - ly, pretty young bride! —

1st SOPRANOS.

2nd SOPRANOS.

Brave is the youth to whom thy

Brave is the youth to whom thy

lot thou art willing-ly link - ing!

Flow-er of valour is he— lov-ing as lov-ing can be! Brightly thy summer is shin - ing

Brightly thy summer is shin - ing

Brightly thy summer is shin - ing, Fair as the dawn, — as the dawn of the

Brightly thy summer is shin - ing, Fair as the dawn, — as the dawn — of the

day: Take him, be true to him— Ten - der his—

day; Take him, be true to him— Ten - der his—

Ad. *

due to him— Honour him, honour him, love

due to him— Honour him, honour him, love

cresc. *mf* *Ad.* *

TRIO. ELSIE.

and o - bey! 'Tis said that joy in full per - fec - tion Comes on ly

PHOEBE.

and o - bey! 'Tis said that joy in full per - fec - tion Comes on ly

DAME CARRUTHERS.

'Tis said that joy in full per - fec - tion Comes on ly

dimin. *p*

once to wo - man - kind - That, o - ther times, on close in - spec - tion, Some lurking

once to wo - man - kind - That, o - ther times, on close in - spec - tion, Some lurking

once to wo - man - kind - That, o - ther times, on close in - spec - tion, Some lurking

bit - ter we shall find. If this be so, and men say tru - ly, My

bit - ter we shall find. If this be so, and men say tru - ly, Her

bit - ter we shall find. If this be so, and men say tru - ly, Her

day of joy has broken du - ly. With hap - pi - ness my soul is cloyed - With

day of joy has broken du - ly. With hap - pi - ness her soul is cloyed - With

day of joy has broken du - ly. With hap - pi - ness her soul is cloyed - With

sempre p

hap - pi-ness is cloyed— With hap-pi-ness my soul is cloyed— This is my joy-day un-al-

hap - pi-ness is cloyed— With hap-pi-ness her soul is cloyed— This is her joy-day un-al-

hap - pi-ness is cloyed— With hap-pi-ness her soul is cloyed— This is her joy-day un-al-

dim. *pp*

- loyed, — un-al - loyed, This is my joy - - - day un - al - loyed!

- loyed, un-al - loyed, This is her joy - - - day un - al - loyed!

- loyed, — un-al - loyed, This is her joy - - - day un - al - loyed!

CHORUS.

rall. *a tempo* *f*

Yes, yes, With

Yes, yes, With

rall. *p* *a tempo* *f*

Moderato marziale.

hap - pi - ness her soul is cloy - ed, This is her joy - day un - al - loyed!

hap - pi - ness her soul is cloy'd This is her joy - day un - al - loyed!

Moderato marziale.

f

SOLO.
LIEUT.

Hold, pret - ty one! I bring to thee News - good or

p

ill, it is for thee to say. Thy hus - band

tr

lives - and he is free, And comes to claim his bride this ve - ry

ff

Un poco meno mosso e agitato.

ELSIE.
day! No! no! re-call those words - it can-not be!

p *cresc. molto*

f PHOEBE & DAME CARRUTHERS.
Oh, day of ter - ror! Oh, day of ter - ror!

f LIEUT. MERYLL & WILFRED.
Come, dry these un-be-com-ing tears, Most joy-ful ti-dings greet thine ears.

KATE & 1st & 2nd SOPS.
Oh, day of ter - ror! Oh, day of ter - ror!

TENORS & BASSES.
Oh, day of ter - ror! Oh, day of ter - ror!

8

Ed. *

ELSIE.

Oh, Leo - nard,

PHOEBE & DAME.

The man to whom thou art al - lied

LIEUT. MERYLL & WILFRID.

Come, dry these un-be-com-ing tears, Most joy-ful ti-dings greet thine

Day of ter - ror!

Day of ter - ror! day of tears!

Ped.

*

Ped.

*

Oh, Leo - nard,

Ap-pears to claim thee as his bride.

cars.

The man to whom thou art al-lied Ap-pears to claim thee as his

Day of ter - ror!

Day of ter - ror! day of tears! Who is the

Ped.

*

Ped.

*

come thou to my side, And claim me
 The man to whom thou art al-lied Ap-pears to
 bride, The man to whom thou art al-lied Ap-pears to claim thee as his
 Who is the man who in his pride claims thee
 man who, in his pride claims thee

8

Red. *

as thy lov-ing bride. Day of ter-ror! day of tears!
 claim thee as his bride. Day of ter-ror! day of tears!
 bride as his bride?
 bride as his bride?
 as his bride? Day of ter-ror! day of tears!
 as his bride? Day of ter-ror! day of tears!

Red. *

FAIRFAX. (*sternly*)

All thought of Leo_nard Mer_yll

p

set a _ side. Thou art mine own! I claim thee as my bride.

RECIT.

ELSIE.

CHORES.

Thou art his own, a _ las, he claims thee as his bride!

Thou art his own, a _ las, he claims thee as his bride!

RECIT.

p

sup_pliant at thy feet I fall: Thine heart will yield to pi_ty's call!

FAIRFAX.

Mine is a

heart of mas-sive rock, Un - moved by sen-ti-men-tal shock!

CHORUS. *f*

Thy hus - band

Thy hus - band

Andante espress. e con moto. *Con molto tenerezza.*
ELSIE.

Leo - nard my loved one— come to me. They

hel

hel

Andante espress. e con moto. *Andante.*

dim. *p*

And. *And.*

bear me— hence a - way!— But though they take me

far from thee My heart is— thine— for aye! My

bruised heart, My broken heart, Is thine, my own, for

aye! Is thine, is thine, my

cresc

Pa. * *Pa.* * *Pa.* *

own, _____ is _____ thine, _____ for aye!

appassionato

f

dim.

ff

** 20*

Un poco più vivo.

p

Sir, I o-bey, I am thy bride; But ere the fa-tal hour I said the say That

p

placed me in thy pow'r, Would I had died! Sir, I o-bey! I am thy bride!

pp

Allegro vivace e con fuoco. ff FAIRFAX.

Leo - nard! My own!

ff

W. * *W.* *

ELSIE.

Ah! With hap - pi-ness my soul is cloyed, —

FAIRFAX.

With hap - pi-ness my soul is cloyed, —

mf

W. * *W.* *

This is our joy - day un - al - loyed! —

This is our joy - day un - al - loyed! —

CHORUS.

Yes! yes! With hap - pi-ness their souls are cloyed, —

Yes! yes! With hap - pi-ness their souls are cloyed, —

This is their joy - day un - al - loyed! —

With

This is their joy - day un - al - loyed!

With

hap - pi - ness their souls are cloyed, This is their joy - day un - al - loyed, their

hap - pi - ness their souls are cloyed, This is their joy - day un - al - loyed, their

joy - day — un - al - loyed,

joy - day un - al - loyed, un - al - loyed!

joy - day un - al - loyed, un - al - loyed!

pp

POINT.

Oh thought - less crew! Ye know not what ye

p

RECIT. (slower.)

do! At - tend to me, and shed a tear or two - For

rall.

rall.

A tempo!

I have a song to sing, O!

CHORUS.

pp Sing me your song, O! *dim.*

pp Sing me your song, O!

p

ℳ.

POINT.

It is sung to the moon By a love-lorn loon, Who fled from the mocking throng, O! It's the

ℳ. * *ℳ.* *

song of a mer-ry-man mop-ing mum, Whose soul was sad and whose glance was glum, Who

ℳ. * *ℳ.* * *ℳ.* *

sipped no sup and who craved no crumb, As he sighed for the love of a la - dy!

ℳ. * *ℳ.* * *ℳ.* *

Heigh - dy, Heigh - dy! Mis - e - ry me, lack - a - day - dec! He

p Ool

p Ool

Qw. * *Qw.* * *Qw.*

sipped no sup and he craved no crumb, As he sighed for the love of a la - dye!

* *Qw.* *

ELSIE.

I have a song to sing, O!

ff ^ ^ ^ ^ *dim.*

What is your song, O!

ff ^ ^ ^ ^ *dim.*

What is your song, O!

p

Qw. *

ELSIE.

It is sung with the ring Of the songs maids sing Who love with a love life -

- long, O! It's the song of a mer-ry-maid, nest - ling near Who loved her lord - but who

dropped a tear At the moan of the mer-ry-man mop - ing mum, Whose soul was sad and whose

glance was glum, Who sipp'd no sup and who craved no crumb, As he sigh'd for the love of a la - dy!

1st SOP. with ELSIE.

Heigh - dy! Heigh - dy! Mis - e - ry me, lack - a - day - deel He

2nd SOPS.

p Oo!

TEN & BASS.

p Ool* *Ad.** *Ad.** *Ad.*

sipped no sup and he craved no crumb, As he sighed for the love of a la - dy!

* *Ad.*

*

f PHOEBE & DANEC with ELSIE.*cresc. e animato.*

Heigh - dy! Heigh - dy! Mis - e - ry me, lack - a - day - deel He

f Ool*f* Ool*cresc. e animato.*

cresc.

sipped no sup and he craved no crumb, As he sighed for the love of a la - dye!

*cresc.**cresc.**ff* TUTTI.

Heigh

dyl

Heigh

Heigh

dyl

Heigh

dy! Heigh dy! Heigh

dy! Heigh dy! Heigh

dy! Heigh dy! Heigh

dy! Heigh dy! Heigh

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W. S. GILBERT



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